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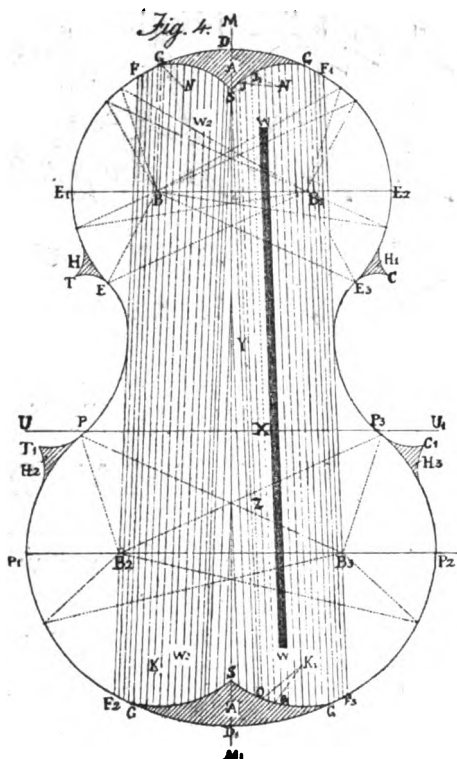
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TECHNIQS OF VIOLONCELLO PLAYING

BY

E. VAN DER STRAETEN

PIATTI writes, March 9th, 1898:—"I received the book you
kindly sent me on 'The Technics of Violoncello Playing,' which I
found excellent, particularly for beginners."

"THE STRAD" OFFICE, 3, GREEN TERRACE, LONDON, E.C.



Violinists at Home.

THE busiest concert-season of all the year is now in full blast, and in consequence the critic's life has become well-nigh an insupportable burthen to him. From three o'clock in a beautiful summer afternoon till midnight he has hardly a moment to call his own, hardly a second in which to enjoy the bare necessities of life. And all for what? That the thousand and one folk who want press notices may get them! For the concert which would attract the critic from his love of music were he not obliged to attend it by the exigencies of his profession, is rare. The man that hath no music in his soul is, according to Shakespeare, fit to commit any atrocity. But what about the man who has too much music? whose ears are never allowed a rest from the eternal drumming into them of Chopin nocturnes and ballades, Liszt transcriptions, Wieniawski, Vieuxtemps, Ernst and the rest? Believe me, my friends, the critic's lot is not a happy one in the summer season when all the world is blithe and gay, and his own nervous system is rapidly being ruined by a plethora of music. Were I to notice however briefly every single concert that has taken place in the three principal London concert rooms, St. James's, the Queen's and Steinway Halls, since I last wrote these notes for THE STRAD, I am quite sure that I could fill a complete number of the paper with ease; and I could quite as easily fill up a great deal more than the space allotted to me were I to notice in any sort of detail even the concerts that I myself have attended in the last month. An average of about four concerts a day means a great deal of music, and a great tax on the moral as well as the physical strength of the critic, who, after all is said and done, is a mortal man, of like passions with yourselves, dear readers. (This last sentence reads rather like a phrase torn from a sermon, but it isn't. I made it up myself as I went along).

Whenever I look at a bundle of programmes of orchestral concerts or at the placards at St. James's Hall or the Queen's Hall, I rarely fail to see among the numbers to be played the legend—"Symphony—Pathetic—Tschai-kowski." There is no getting away from it; it dogs your footsteps like the bitterest of fates, dogged the steps of the flying Dutchman or the wandering Jew. The symphony, the most marvellously popular at the present moment in the whole range of symphonic literature, scored at a plebiscite arranged by Mr. FRANK WINTERBOTTOM for his fifth Symphony Concert at Stonehouse, no less

than one hundred and forty-three votes, or a majority of fifty-four votes over its nearest neighbour, a fantasia on extracts from *Die Walküre*. Next to these two works came Max Bruch's violoncello solo, "Kol Nidrei" and the *Rienzi* overture with eighty-two votes each. But among the symphonies Schubert's "Unfinished" had fifty-five votes only, yet was an easy second! Bizet's delicious second suite, *L'Arlesienne*, completed a capitably varied programme for a popular choice.

Dr. T. L. PHIPSON was the violinist at the last concert of the Barnes Choral Society on April 25th, when he played pieces by De Beriot and Wieniawski, and for encores a "Dance of Hobgoblins" from his own pen, and "A Song of a Summer Night" by Papini. But how the clever doctor performed I am unable to state, since the programme is silent on the point, and all that I have been told is that he received "a perfect ovation" at his first appearance, and that "he proved himself a past master" of his art.

Mr. GORDON TANNER appeared recently at Mlle. Alice Rosalie's concert in the Chelsea Town Hall with his customary great success, and was recalled several times after each group of solos. At a *Matinée Musicale* given in the Portman Rooms on the 6th May Mr. Tanner's success was no less great, his solos by Sarasate, Godard and Bazzini being those in which we have all frequently heard him with pleasure on other occasions.

My knowledge of geography being rather primitive I cannot tell my readers where the Pembroke Dock is, whether in Wales, Liverpool, Glasgow or London. But there is a Temperance Hall at the particular Pembroke Dock this paragraph refers to, and therein a concert was given some time ago (though the programme has only just come to hand) at which the Misses MACKENZIE and WEBB played some violin duets by a composer named Fowler. Further information it is not mine to give.

I have forgotten for the moment what was the origin of the COLET ORCHESTRAL SOCIETY. They gave an admirably arranged concert so far as regards the programme on the 11th May, when Beethoven's first symphony, a work now apparently left to amateur societies entirely, was the chief work performed. The names of such composers as Grieg, Mozart, Bruch (spelt Böich in the programme) and Mendelssohn in the "bill" testify to the good taste of the directors.

A correspondent informs me that a most interesting and enjoyable recital was given

on Monday, April 25th, too late for previous notice here, at the Downs Congregational Chapel, Bowdon, Cheshire, by Messrs. A. M. Herbert (organ), Tom Barrett (violin) and E. W. Wooleston (violoncello), their programme consisting of three important works by Rheinberger, and beginning and ending with compositions by Bach and Dubois. An excellent scheme it was and reflects great credit on its arrangers and on those who carried it out.

From Mr. John Lawson I have received the prospectus of Mr. THEODORE LAWSON'S Chamber Concerts, to take place in the concert-room of St. George's Hall, Liverpool, during the season of 1898-99. The concerts begin on October 4th and others will be given in November, January and March. The Joachim, Brodsky and Theodore Lawson quartets will appear at three of the concerts and the Risegari septet at the fourth. A footnote of some importance to intending subscribers states that if the Joachim Quartet does not visit England next year Dr. Joachim's colleagues in London will be engaged, which, I suppose, means the St. James's Hall Quartet.

Miss ANNETTE MAFFERT was the violinist at a recent "Grand Ballad Concert" in the Royal Victoria Hall, Waterloo Bridge Road, her solos comprising a composition by Hubay and Sarasate's transcription of a nocturne by Chopin.

A copy of the *Worthing Gazette* has been forwarded to me containing the account of a lecture entitled "Music, the cult of the age," delivered in "The Madeira of England" (as the *Gazette* calls its local habitation) by the Rev. H. R. Haweis, who is said to have appeared on the platform "armed with a walking-stick, a handkerchief, a glass of water and a fiddle." Part of a trio by Mendelssohn and a number of other musical illustrations of the lecturer's remarks were played. The local critic takes exception to the use of the word "experiment" to denote the illustrations. He says "Why experiments, in the name of all that is wonderful?"

It is right to say that as an experiment the trio was quite a success. Neither (*sic*) of the instruments exploded or took fire or did any thing unusual, and there was no bad smell of gas or chemicals in the room when it was finished." This writer would be a boon to Punch!

The *Orchestral Association Gazette* blossoms into an article practically four columns in length to answer my question as to "where is the subtle connexion between orchestral playing and chess, and are orchestral musicians

keen chess players"? The article is an interesting one, and I am happy to see my question so ably answered and so thoroughly. I see that in the chess column published in the May number of the *Gazette* are two problems, one in two moves, the other in three, by Mr. George Clutsam, who if I am not mistaken is the well-known pianoforte accompanist.

That is a capital story told by the *Gazette* about the conductor who while rehearsing a new work of his own composition flabbergasted the players by "reducing innumerable divisions of beats to innumerable subdivisions, so that the stick at last assumed a form something between forked lightning and a catherine wheel in full blaze." Finally the conductor exclaimed, "I really can't beat every note!" "Don't try," was the chorus-refrain!

Miss LOUISE NANNEY, who played some violin solos at Mr. Denis O'Sullivan's concert last month, hardly did herself justice, for I have very often heard her play in much better form than she played on that occasion. The concert-giver's success, however, was so pronounced and so emphatic, that any one coming after him to perform had an unusually difficult task, and possibly Miss Nanney felt this and was nervous in consequence.

LADY HALLE made one of her rare appearances in a London concert room after the Popular Concert season is over, at Mr. Bird's concert, when with Mr. Leonard Borwick, the distinguished violinist played four of Brahms and Joachim's Hungarian dances in a manner that can only be described as masterly to a degree. Mr. WHITEHOUSE was rather badly treated at this concert, for he was set down to play two violoncello solos as the last "number" but one on the programme. Now it happened that a good many popular heroes and heroines had previously sung and played and encores were numerous, wherefore the concert was unduly prolonged and many people had to leave St. James's Hall before hearing the double concerto by Bach which Mr. Bird and his whilom pupil, Mr. Borwick, were to play. Mr. Bird, in a brief speech that was full of pathos, said that Mr. Whitehouse would, he thought, be good enough to omit one of his solos as he (Mr. Bird) was anxious to have some little audience left to hear the concerto! I have protested here and elsewhere over and over again against the downright folly of the encore nuisance, but it seems that nothing can be done to abate it unless the singers and players will take matters into their own

hands and positively refuse to grant an encore. As a matter of fact, it is only on very rare occasions that the demand for an encore is at all general. Usually an encore is given to gratify the vanity of the performer and some half dozen irrepressible people in the audience. This is manifestly unfair to the great majority who do not want to hear the performer repeat her or his performance or substitute something else for the work encored.

Miss LEONORA JACKSON filled a gap at the extra Ballad Concert last month caused by the inability of Mr. Henley to play, owing I believe, to an injured hand. The substitute was in every way a success, her performance being quite remarkably excellent, and far more deserving of praise and applause than that of many of the royalty ballads which find so much favour at these concerts.

It was a very graceful tribute of the Queen's Hall Orchestra to pay to their founder, Mr. ROBERT NEWMAN, the giving of an extra concert for his benefit. At it the leader of the fine band played a transcription of Wagner's song "Träume," and, according to the *Times*, was exquisitely accompanied by the orchestra. The rest of the programme was Wagnerian.

M. JOHANNES WOLFF played one night last month some violin solos at a concert in St. James's Hall, and immediately after his performance I had to leave to go on to a concert given in the delightful little Salle Erard by Miss Therese Sievwright, a charming singer who hails from New Zealand. I walked up Regent Street to Erard's, and on entering the great hall downstairs who should I see mounting the staircase but M. Johannes Wolff himself, whom ten minutes before I had seen at St. James's Hall! He played again at Miss Sievwright's concert. Sir Boyle Roche's bird—the only animal capable of being in two places at once—has thus had its nose or beak put out of joint, for to all intents and purposes M. Johannes Wolff was not only *in*, but playing in two places at once—a record performance, I imagine!

The fifth of Miss ALICE BLOGG's Subscription Concerts took place at St. Gabriel's Hall, Willesden Green, Miss Kate Lee being violinist, and Mr. E. van der Straeten violoncellist. The programme included Schumann's Violin Sonata in A minor and Gade's Trio in F. Mr. E. van der Straeten was twice recalled for two pieces, Impromptu and La Fripponne, both his own composition.

Mlle. NADIA SYLVA, a young Belgian violinist, has been exceptionally well re-

ceived at two of the Sunday League concerts in the Queen's Hall, when she played Concertos by Mendelssohn and Bruch. It is stated that Mlle. Sylva has the composer's seal set on her performance of Bruch's first Concerto, which she has played to his piano-forte accompaniment. Mlle. SYLVA is shortly to make her first appearance at St. James's Hall, when no doubt I shall have an opportunity of hearing her play.

Just a word to say how well Mr. W. H. SQUIRE, the brilliant young violoncellist, is playing now. I have heard him many times this month, and he has always delighted me.

GAMBA.

Our correspondent, "Lancastrian," writes:—On May 17th I attended Miss Ailsa Landell's concert in St. James's Hall. Truth compels me to say that I went there to hear Pecsikai and Rubio, but gallantry forbids that I should altogether ignore the fair *entrepreneuse*, and her gifted colleague. Miss Landell's voice is beautifully sweet, and singularly flute like, her intonation faultless, and she can render a certain type of song to absolute perfection. Mme. Alice Gomez looked charming, and how she did pour it out! a veritable flood of rich, melodious tone, I felt I could have sat and listened to her for ever. But to return to our violinists. The concert opened with Beethoven's trio. Rubio, the 'cellist, seemed to me to come the best out of this, though the whole performance was eminently satisfactory. The next instrumental item was "Variations in C minor," Rubio, played by the composer. This was, I think, the most marvellous exhibition of virtuosity I ever heard on the 'cello. Rubio was unaccompanied, but so wonderful was his double and multiple stopping, that the effect was almost orchestral. His intonation was most remarkably exact. No harmonic combination or transition seemed to present the least difficulty to him. He did some delightful staccato passages, producing a somewhat novel effect. I hardly think his scale playing quite equal to Lebell's, but in other respects he is inimitable. His 'cello was a dark, dull looking instrument, but it had a singularly reedy quality of tone. He was heard again in a romance by St. Saens. Pecsikai's first piece was "Airs Russes," Wieniawski. The first two or three pages his intonation was very uncertain indeed, and he fairly set my teeth on edge a few times, but as he warmed up this disappeared and when he had finished I felt very well pleased indeed, though somewhat amused when I recollect how totally different would have been the rendering of the composer. I am not saying this in any disparaging sense. Subsequently Pecsikai appeared again in a "Pregiera" by Moor and the often played "Scene de la Csarda" of Hubay. There was none of the uncertainty of intonation on his second appearance. The chief characteristic of Pecsikai's performance is power. He has great strength and he makes the most of it. He has not yet discovered the secret of how to do a certain thing with the minimum of effort, and I hope it will be a long time before he does, or before he needs to. It really does one good to hear the way he lashes out. He does almost everything with about two man power. When you look at the man before he begins the very last thing you would expect from him would be this masterful vigour. But there it is—long may he keep it! The violin he played on seemed modern. It is a large, powerful, even

toned, effective instrument, though decidedly the tone is a little deficient in quality; it is a grand practice instrument, but I hope before long he will have an instrument more worthy of him.

Violinists Abroad.

M. HENRI MARTEAU who is now, or was quite recently, playing a great deal in the United States, played a new violin concerto by Dubois for the first time in America at the fifth afternoon and the fifth evening concerts of the Symphony Society of New York. By the way, to judge by the programmes of this society, each concert is given twice, on Thursday afternoons at 2.15 and on Saturday evenings at 8.15. I don't think this would pay in London, but the idea has its merits for those who are busy all day have thus an opportunity of hearing in the evening what the drones (are there any drones in America?) hear in the afternoon.

A young lady, who is variously described as Mlle. JEANNE PICARD and RICHARD, has been delighting her audiences in Paris by her fine violin playing, and M. PAUL LACOMBE has been reaping fresh laurels with a second trio in the same place.

M. PAUL VIARDOT, too, has been very warmly praised by his critics for his "remarkable" performances says *Le Monde Musicale*.
VIOLA.

VIOLINS UNDER THE HAMMER.

THE following were the prices the principal lots fetched at Messrs. Puttick and Simpson's guaranteed sale of old instruments on May 20th:—a violin, by Egidius Klotz, £8 10s.; a violin, after Stainer, £10 10s.; an English viola, School of Wamsley, £8; a French violin, School of Lupot, £17; a violin, by Gagliano, £12 10s.; a violin, by Ludovicus Guersan, with original label, £51; a viola, by C. Boullangier, £8 10s.; a violin, by Giovanni Francesco Pressenda, of Turin, 1826, £45; a violin, by Charles Harris, £9; a violin, by Richard Duke, London, 1775, £10; a violin, by Felix Mori Costa, £10; a violin, after Joseph Guarnerius, dated 1728 (from the collection of the late Samuel Appleby), £16; a violin, after Joseph Guarnerius, dated 1731, and a double mahogany case, and bow (from the same collection), £13; an old violin, by Lejeune, Paris, £13 15s.; a viola, by A. and H. Amati, 1619, £26; a violin, Maggini School, £8; a German violin, Klotz School, £5 10s.; a viola, by Peter Wamsley, £6 5s.; a violoncello, by T. Dodd, £19 10s.; a ditto, £5 5s.; a violin, by Glo. Paolo Maggini, £65; a violin, by Mariani, of Pesaro, labelled Gaspar da Sala, £20; a Venetian viola, labelled Domenico Montagnana, £34; an old Italian violin, in a fitted case, with gold and tortoiseshell mounted bow by F. N. Voirin, £100; a double bass, by J. B. Vuillaume, £28; an old English violoncello, £5 5s.; an Italian violin, School

of Guarnerius, with case and silver-mounted bow, by Lamy, Paris, £100; a German violin, Klotz School, £5 15s.; a violin, by Antonius and Hieronymus Amati, 1627, £102; an early Dutch violin, School of H. Jacobs, of Amsterdam, 1687, £7; a viola, by Jacob Rayman, Southwark, 1657, £8 15s.; a violin, by Leopold Widhalm, with bow by Gand, £6 10s.; a viola bow, by Vuillaume, £5 5s.; an Italian violin, by Gioffredo Cappa, labelled Camillus Camille, £60; an Italian viola, by Lorenzo Storioni, labelled Lorenzo Guadagnini, £21; an Italian violin, by Petrus Guarnerius, of Cremona, 1689, £133; a very fine Italian violin, £100; a viola, by Gaspar da Salo, £46; a violin, by Storioni, £47; a violin, by Dominicus Montagnana, £54; a violin by Nicolaus Amati, of Cremona, 1671, £115; a violin, by Antonio Stradivari, 1690, long pattern with red varnish, £395; an Italian viola by Joannes Baptista Guadagnini, of Parma, £37; a violin, by Andrew Postacchini, of Firmanus, about 1820, £26; a violoncello, by Januarius Gagliano, 1748, £60; a violin, by Lupot, £7 10s.; a violin, by Vuillaume, £25; a violin, by Fendt, Naples, £15; a violoncello, by Gioffredo Rinaldi, Turin, £25; a violoncello, by Dall' Aglio, of Mantua, £65; a violin, by Carlo Tononi, £61; a violin, by Klotz, £12 12s.; a violin, by Carlo Tononi, of Venice, 1720, £21; a violin, by Michele Platner, of Rome, labelled Andreas Guarnerius, £27; a viola, by Egidius Klotz, £7 15s.; a violin, part by Antonius and Hieronymus Amati, £25; a violin, by David Tecchler, of Rome, 1720, £48; a violin, by Benjamin Banks, of Salisbury, with silver-mounted bow, by Foster, £18 10s.; an old Italian violin, £28; a violin, by Jacobus Stainer, dated 1669, £87; a viola, by Benjamin Banks, £16; an English violin, labelled A. and H. Amati, £5 10s., these three are from the Duke of Cumberland's sale. A violin, with case and bow, by Voirin, £10; a viola, £6 15s.; an Italian violin, £15 10s.; an old German violin, £8 5s.; a violin, by N. Audinot, Paris, No. 277, 1882, £8 15s.; a French violin, £5 10s.; a fine violin, by Joseph Rocca, Turin, with bow, by F. N. Voirin, £39; an Italian violin, by Camillus Camilli, Mantua, dated 1739, bearing label, exhibited in the South Kensington Loan Exhibition, 1885, £66; a violoncello, by Bernard Simon Fendt, fine specimen, date about 1820, in English club-head case, £25; a violoncello, by Hill, with a silver-mounted bow, by Voirin, £20; a viola, by Johannes Cuypers, 1778, £15; a French viola, by Aldric, of Paris, dated 1817, with double case for violin and viola, £13; a violin, by Raffaele Trapani, of Naples, £15 10s.; a violoncello, by William Forster, Senr., £30; a violin, by J. Furber, Joseph copy, with case and silver-mounted bow, by James Tubbs, £11 11s.; a violin, by D. Nicholas Aine, £6 10s.; an Italian violin, labelled Joannes Gagliano, £16 10s.; an old English violoncello, £6 6s.; a violin, by D. Nicholas, £8 15s.; a violin, by Perry, Dublin, £7 10s.; a violoncello, by Longman, £12 10s.; a violin, by Fendt-Lott, £18 10s.; an English violin, after Stradivarius, £10; an old violin, embellished with sporting subjects, surrounding the Imperial French arms with case and ivory-mounted bow, £6 10s.; an Italian violin, by Andreas Postacchini, £16; an Italian tenor, by Grancino, 1692, with bow and case by Tubbs, £13 13s.; an inlaid viola da gamba, by Barak Norman, dated 1692, £11 11s.; a violin, by Gagliano, £13 13s.; a violin, by Lorenzo Ventapane, £10; a violin, by Andreas Postacchini, dated 1812, £12 10s.; a violin, by Duke, £9; a violin bow, by Tourte, £6 5s.; a violin bow, by Tourte, £7; a violin, by Sebastian Nicole, £7; a violin, by J. B. Vuillaume, £36; a viola-d'amour, by Ostler, Vienna, dated 1727, £5; a viola, by N. F. Vuillaume, formerly the property of De Beriot, £17.

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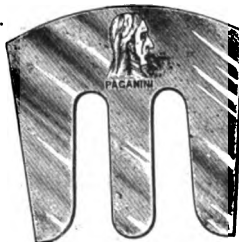
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that many of my old customers, whose patronage I value so highly, have never met me personally. They are quite cognisant of the uniform excellency of my

OLD VIOLINS, BOWS, AND 'CELLOS,

for some of them have spent hundreds of pounds with me, and the satisfaction which they have so frequently expressed causes me to believe that collectively they will spend

THOUSANDS OF POUNDS

with me in the future. But to come back to the point. Some of my old friends call here, and I entertain them as well as my C. E. T. S. proclivities will allow, and

I HOPE TO CALL PERSONALLY

upon many of the others during this summer. I shall have a Violin or two with me, and possibly I may get an order or two in this way. I shall also show some of our own work, so that many Violin collectors may see that we make

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SPEAKING of repairs reminds me that many a player has been dissatisfied with his violin, and parted from it, when the most trifling alteration, such as altering the position of the sound-post, would have made a fine-toned instrument of it.

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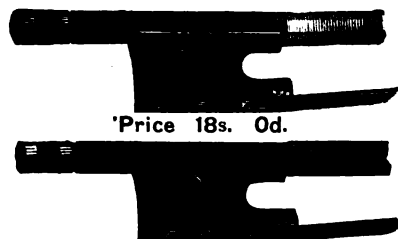
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MOSCOW

CHATS TO 'CELLO STUDENTS.

BY ARTHUR BROADLEY.

(Continued from page 17).

PORTAMENTO.

THE subject of gliding, although referring more directly to phrasing, is so nearly connected with shifting and the choice of positions that one is insensibly led into its treatment. A melody should never depend on the characteristics of an instrument for its effectiveness, although much individual charm is given to a composition by such characteristics being allowed to assert themselves without spoiling the intentions of the composer. Thus the phrasing should never be marred just because it is convenient or inconvenient to introduce that connecting link, the glide. I shall in this chapter endeavour to explain a few of the many methods of gliding, and the reasons why one method is used in preference to another; their practical application will be learned, partly from a knowledge of phraseology and musical form, and also from experience. The human voice is supposed to be the most perfect musical instrument—if one may so term it; all instruments which are made by man having in comparison some imperfection. Thus, it is impossible on the pianoforte to commence a sustained note *piano* and gradually swell out to *forte*, nor is it possible to glide one note into another, although much may be done in this direction by causing the note to *sing* in such a manner, that one note seems to be sustained until the next has been tenderly approached. Each note has to remain fixed as far as pitch is concerned, the idea of gliding only applying to the "thickness" of the tone being varied when quitting one note and approaching the next. The latter remarks apply also to wind instruments. No matter how small is the break between two notes, or in what manner art is introduced to conceal or in any other way attempt to make up for this deficiency, it is yet there, and to a great extent must influence the interpretation of a composition. The violoncello resembles the human voice perhaps more than any other instrument. The character of its tone in certain portions of its register is very similar to that of the human voice, and without going too far, it may be said that it is possible to produce nearly all the varied effects of articulation of which the voice is capable, except actually speaking. Thus the variation in tone which singers produce by a clever management of the breath, the glide when two notes are

sung to a vowel sound, the hard sound of an initial consonant, the vibrato, and numerous other effects are all possible on this most human instrument. However, as far as gliding is concerned, the 'cello has a big range, and far more is expected from the instrumentalist, in the way of leaping to and from notes at extreme distances, than is ever expected from a single voice. The vocalist performs similar skips by an unconscious, and to a certain extent, involuntary contraction of the various small and delicate muscles in the larynx. The 'cellist has sometimes to make a sweep of the whole length of the finger-board, or to break the flow of the melody by leaping over one or more strings. This then will show the imperfections of even the most perfect instrument made by man when compared with the voice; the 'cellist must endeavour by the aid of art to overcome, or conceal, the bad effects which may be caused by the mechanical difficulties of his instrument, and taking the voice as an example endeavour to interpret a composition in the same manner as would a good vocalist, imitating as closely and truthfully as possible the phrasing and the various effects which one observes in singing.

Some professors of the strictly classical school condemn all gliding as faulty; the finest of these players are noted for their perfect intonation, but are also noted for their lack of sentiment. Any exaggeration in the opposite direction, however, tends to undue sentimentality, and to an unprepared audience will have most disastrous results. It is well known that the player may so accustom himself to glide on to the notes, that any amount of exaggeration in this respect seems quite right. The player should regulate his performance according to the manner in which the absence, or too great a prominence, of the glide in the playing of others affects him; this is the only safe way to judge, as the effect on the listener is always more pronounced than on the player.

In almost every melody there are places where every musician feels compelled to dwell on the interval between two notes, sustaining the one note, and retaining the advent of the other; this "expressive" kind of glissando, besides being the most pronounced in its effect, is consequently the most objectionable if incorrectly used. On the violoncello it is produced by playing two notes with the same finger, gliding slowly from one position to the other. This glide must never be used to connect two notes which are separated by a large interval, as a most unpleasant howling will be occasioned; the

only places where it may be introduced are at a cadence, or at the full close of a musical composition, when the terminal note of the phrase is reached by a descending passage, and then it must only be taken on an interval composed of not more than one or two whole tones at the most.

Vocalists generally make the most of this glide to sustain a passionate delivery at the close of a vocal piece, and indeed it has a very disturbing effect on the listener. This effect may be described as being occasioned in the following manner; in accordance with the musical structure of the composition, the listener expects a certain note to be sounded, thus when the close of a composition is being approached, the listener naturally expects the tonic (key-note). Naturally therefore, anything which delays the tonic—whether it be a slight ritard, a sustained trill, or the seeming unwillingness of the player to quit the note preceding the tonic, although having an exciting influence over the listener, makes the appearance of the final note more acceptable and the consequent rest and satisfaction more complete. I must here caution the reader against gliding to the tonic from the leading-note, if the examples here given (Ex. 35) are studied, it will be seen that in each case the terminal note of the phrase thoroughly establishes itself on the ear by being twice sounded, first on an unaccented beat, then on the strongly marked portion of the bar. The ear requires this to give it the necessary assurance of the identity of the tonic. In ascending passages the approach to the tonic from the leading-note is by so small an interval (half-tone), that the arrival at the close must always be distinct, the introduction of the glide on so small an interval, would give the appearance of the tonic being played out of tune.

The glide in each case (Ex. 35) is made on the two notes connected with a slur.

Ex. 35.



The glide of next importance is generally introduced in imitation of that produced by vocalists when two notes are taken on a vowel sound; the only difference to be observed by the 'cellist is that the interval, and consequently the glide, must not be so strongly marked. The same method of fingering as that given for the gliding previously explained may be used, but as this glide is sometimes taken on notes at extreme

distances, the bow must be nicely managed, and the shifting done firmly and rapidly so that any unpleasant howling is not too much in evidence.

The introduction of this gliding is really a matter of taste, the only uses with which it can be credited in instrumental music, are to lend a certain amount of tenderness to a melody, and also to connect any wide intervals or isolated notes, which otherwise would spoil the phrasing. The two foregoing methods of glissando may be termed the only styles of gliding which are introduced solely for effect in an "active" sense, the remaining styles of gliding are merely passive in their nature, and are introduced to cover the defects of the instrument, in the way of bridging over any awkward leaps caused by the necessary length of string to be covered. Before proceeding, I would here caution the student against blindly following all the exaggerations in which even our best vocalists occasionally indulge. A short time ago I heard a well known tenor sing the song "Annie Laurie," the last line of which was given after this fashion.



The glide to and from the top F was quite correct, and indeed very expressive, the objectionable part being the manner of dividing each word, and even introducing another syllable so that the following note may be anticipated. However by these exaggerations the singer succeeded in "bringing down the house," so I suppose he was satisfied.

This is almost akin to the method adopted by some instrumentalists to heighten the effect in a passage made up of detached notes. Instead of changing the bow-stroke at the moment the leap is made, during a slight break between the notes, the method is to change the bow-stroke before the first note is quitted, then glide rapidly to the next note, at the same time producing a sforzando; the effect is seen in Ex. 37.



I mention this solely to caution young players against unconsciously forming a habit which is at once incorrect and vulgar, and although players of the first rank in the height

of their passion may sometimes employ this artifice to more fully express their feelings, it would be unwise for one of lesser musical standing to attempt that which great artists only employ on sufferance. The most ingenious method adopted by stringed instrument players to cover a great expanse of string, without either chopping up the phrase or giving too much prominence to the glide, was, I believe, first given by Spohr; it may be explained as follows.

In an ascending passage, the player must always have at liberty one of the fingers to stop a higher note than the gliding finger, so that the gliding has not to cover the whole distance of the interval (see Ex. 38). In descending passages the reverse takes place, the glide being executed with the third or fourth finger, the first or second fingers being retained to stop the lower note on the arrival of the hand in position.

Ex. 38.



The grace notes in the above examples must not on any account be heard. To prevent any possibility of this, the finger stopping the second note must be firmly placed almost before the gliding has ceased, the introduction of the grace notes in the above examples being merely to illustrate the method of carrying the glide up to the necessary position, then firmly stopping the required note.

Other methods of gliding have to be invented for special passages, or for the production of extraordinary effects. One of the most surprising effects is to combine the *sforzando* with a strongly marked glide, the *sforzando* being given on the second note of the slur, and the glide being of the most pronounced type. I have heard our great violinist, John Dunn, occasionally give vent to his feelings in a slightly exaggerated glide and *sforzando* combination of this description, and for waking up a sleepy or apathetic audience, I can strongly recommend it.

Beyond all these hints, and far removed from any explanation, there remains that delicacy of feeling which the artist alone can introduce into his playing—that subtle management of bow and fingers, so necessary to really fine playing. Even in the matter of gliding this is easily recognised; the varying speed at which the glide is taken, the pressure put on the strings or otherwise,

accenting the commencement of the glide and lightly approaching the second note, or lightly gliding off the first note and strongly accenting the arrival at the second; the varying pressure brought to bear on the bow, etc., etc. All this must come from natural feeling, and cannot be taught, no matter how clever the teacher or how willing the pupil.

(To be continued.)

THE REPAIRING AND RESTORATION OF VIOLINS

By HORACE PETHERICK.

*Of the Music Jury, International Inventions Exhibition
South Kensington, 1885; International Exhibition,
Edinburgh, 1890; Expert in Law Courts, 1891;
Vice-President of the Cremona Society.*

(Continued from page 13.)

It is not very often that the nut or small block over which the strings pass on to the pegs get loose, if it does it is the result of bad fitting and careless glueing. If it should happen to come away wash it, and when dry see that the under part to be stuck to the fingerboard and the neck is quite square and level; if it is so, warm it and apply some strong glue to the two surfaces, and also to the parts with which it is to come into contact, you can then place it in position; press down and rub backwards and forwards once or twice, then leave in the exact position required; if clean, accurately fitted and warmed, it will not require any further pressing or clamping. If this part should have been knocked off and lost, then a new one must be made. For this purpose the hardest piece of ebony you can obtain is the best; sometimes a nut of ivory or bone is used, but it has a staring effect, although if properly done as above described it holds well and wears slowly. Some of the hard dark woods, cocoa wood and *lignum vitæ*, particularly the latter, are adapted for this purpose. Rosewood is not so well suited, as the ruts or grooves are soon made deep by the friction of the strings in being wound up, and renewal is found obligatory sooner than with the other.

Having selected a suitable piece of wood it must be cut or planed square and equal in thickness. It should be as nearly the right length as possible before being placed permanently in position, the ends being very tough in cutting. If by miscalculation they are found to project over the width of the fingerboard, they should be—when the glue is quite dry—cut through with a small bow

saw close up, a gentle, careful filing will reduce them down level with the side of the fingerboard; the surface should run easily with that of the peg box which is not always of the same width as the other, the arching can then be proceeded with, a chisel being first used, then a rather close grained file for further levelling and the finishing off with the finest glass-paper or emery cloth, having a drop or two of oil in it; this will give a smooth, dull polish agreeable to the eye. The grooves in which the strings will have to rest must be marked out or pricked to measurement so that the spaces may appear regular when the violin is strung up. The distance apart being occasionally done to the caprice of the player, measurement should be kept handy of this matter of detail from some well regulated instrument as a standard to go by. When the exact spots for the grooves are marked or pricked, a small, round or "rat-tailed" file may be used to work the wood down at the spot, care being taken that the file is constantly held in an exact line with the direction of the fingerboard, otherwise when strung up the appearance at the part will be that of distortion and the string will even be checked in its freedom in passing through the grooves, each of which should be made to receive the string not too tightly nor too loose. Of course the width of each groove must be in agreement with the thickness of the string, the widest being the D, the G a little less, the A less still and the E least of all; the E should be a trifle closer to the fingerboard than the D or G, the last having the widest swing during play should be raised further off the board than the others. The arching of that side of the nut may also be left a little higher. The nut should also be made to slant down towards the peg box (diag. 8), the grooves being of a regular depth on this and not deeper at the top (diag. 9). When all is ready for the stringing up, a soft lead pencil may be used for blackleading the grooves, they are otherwise liable to arrest the progress of the string towards the pegs when tuning up and suddenly letting them go with a click, making the tuning uncertain and difficult; if the wood is rather obstinate—it is not always alike—a touch of beeswax of the size of a pin's head where the lead is placed will be an effectual cure.

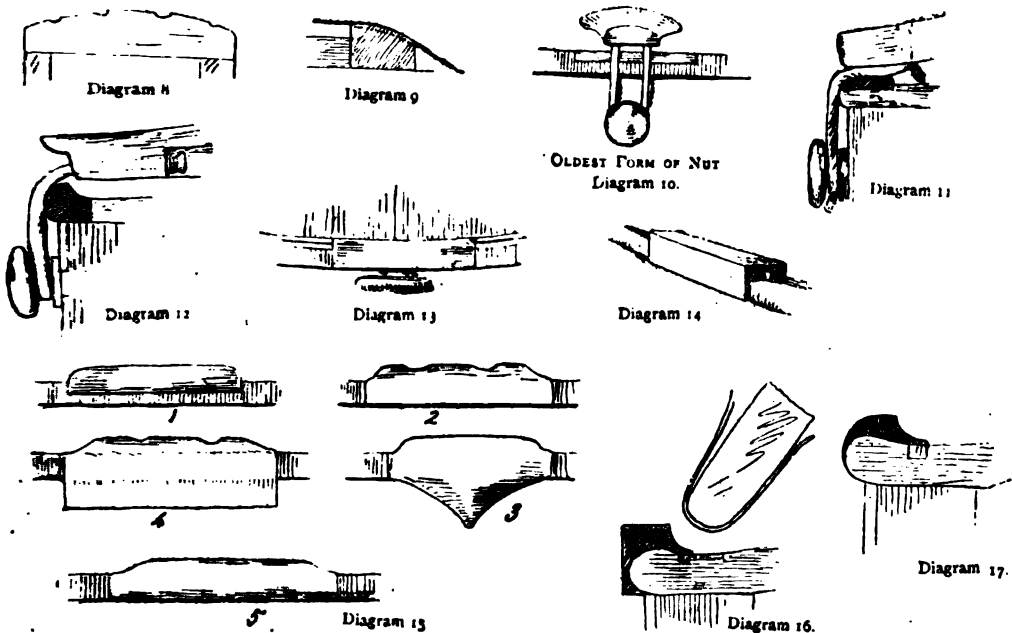
We may now leave this as finished, going to the other end of the violin where another nut is used for supporting the tail-string as it comes over to the end peg. This part is frequently done in a slovenly way, even by some repairers of good repute; there is no reason why it should not be as neatly done

in all respects as any other part. It may be that the supposition is uppermost in the mind of the repairer that, like the nut at the fingerboard, the pressure of the strings will retain it in position. This is a mistake, there is a great pull forward, especially if the wood is hard and dry. The material should be selected for its solidity and hardness like that for the other nut. In olden times, say those of the early Italians, this part, owing to the small amount of strain in consequence of low pitch, low bridge and short neck, seems to have been treated with almost indifference, a very slight piece of ebony, cherry, pear, or other variety of hard wood found in Italy, sufficing for the purpose. (Diag. 10). It was left level with the surrounding soft wood or nearly so; there was no occasion for raising it at the time as the tailstring projected from the underneath of the tailpiece instead of that almost universally now known as the secret tie. (Diags. 11 and 12). This latter necessitates the use of a higher and more substantial nut, otherwise the tailpiece would be close down if not quite on the fingerboard and a rattling noise ensue. Further, in accordance with mechanical law, the strain or pull forward increases with the height of the nut. It is therefore obvious, that unless well fitted and held strongly the nut will be liable to be wrenched forward out of position. This is more frequent than would be suspected, and is sometimes a secret source of damage or bad influence leading to disaster in other parts of the instrument. The same observations concerning the preliminaries apply to the fixing of this as to the other nut. The modern arrangement of the part cannot perhaps be improved upon.

The length and thickness of the nut required having been determined upon, we will suppose ourselves in the presence of an old worthy from Cremona requiring a fresh attachment, the wood selected—Mauritius ebony for preference—and the measurement as follows, $\frac{1}{8}$ in length and thickness according to the width of the border, as the nut looks best when the inner edge runs in a continuous line with that of the purfling (diag. 13). In highly finished work and when the end of the violin has a perceptible curve instead of being nearly straight, the nut should be made to follow the course of the purfling, this will require some care in the cutting and finishing of it. For this a piece of almost any veneer cut to the exact flow or drawing of the line may be used as a guide or template. The block from which the nut is to be made having been cut quite level, the line can be traced with a fine pointed pencil, or

better a fine pointed knife, and then shaped with a sharp chisel. The block or nut can now be laid on the border, care being taken that the tail pin comes immediately in a central position in relation to it, and then with the sharp pointed knife a finely cut line can be traced all round. The space now marked may be cleared away down to the top of the end block with a clean, vertical wall on three sides formed by the pine. If carefully done the nut, at present only a solid, squared block, will fit exactly, if too tight a little shaving off here and there of the pine will correct it. The nut supposed to be an exact fit may be warmed and some

forces by filing and glass-papering. The manner and care with which this is done declares the excellence and characteristics of the workmen or firm by whom he is employed; almost every repairer or house of reputation having their individualisms in this respect, as also in that of the fingerboard nut. (Diag. 15.) A line having been ruled with precision along the upper central part with the pencil or knife as before, a small gouge can be run along a hollow which will face the bridge. To give this the best kind of finish a piece of pine or soft poplar, such as is used for champagne wine cases, you may look out for one about Christmas time, cut it



fairly strong glue applied (diag. 14). The raw surfaces of the pine and the exposed end block are of course very absorbent and require an extra feed or two in order that the final glueing of the nut and place of reception may have a good holding. The nut now squeezed into position will not require the clamp, but if time is no desideratum an application of that useful tightener will ensure a firm hold and moreover the superfluous glue is forced out.

When the glue has had time to thoroughly dry and harden, the clamp may be released, and a part at each end of the nut marked off for levelling down to the surrounding

to the shape of the part to be finished thus, (Diag. 16), and with a piece of fine glass-paper, a few rubs backwards and forwards will be necessary. The top of the back part can now be shaved gently down by a small metal plane, a little filing will give the evenness and rotundity required. The same treatment will be necessary for the under part, which in good work is a continuation of the line of the edging of the upper table. A section of the nut in its finished state will be as in diag. 17.

The whole of the surfaces may now be finished with the finest emery cloth and oil. This latter may be linseed, nut poppy or

castor oil with turpentine, but do not use sweet or olive oil, it never dries but lurks about in the pores of the wood and turns rancid.

(To be continued).

LONDON ORCHESTRAS.

By E. VAN DER STRAETEN.

THE ORCHESTRA OF THE ITALIAN OPERA.

THE first Italian operas in London were given under the auspices of Charles II. who favoured and patronised everything that came from France or Italy. He appointed twenty-four violins (including violas, 'cellos and basses, which were called tenor or bass violins) after the model of the French courts, and these formed the Court Orchestra with the addition of a harpsichord, a couple of flutes and a theorbo. Handel's orchestra at the King's Theatre was composed in a similar manner. John Bannister, father and son, Signor Nicola Matteis, and others, were among the leaders, while Old Cervetto, Caporale and Pasqualini were the principal violoncellos. There were rival operas at Lincoln's Inn under Bononcini, Ariosti and Porpora, but little is known about the composition of their orchestras. The first dramatic piece after the Italian model, but translated into English and performed by English actors and singers, was produced at Drury Lane in the year 1705. Covent Garden opened on the 7th of December, 1732, under Rich, who transferred his company from Lincoln's Inn to the former place. It was Rich and Gay who first produced that miserable concoction known as the "Beggar's Opera" which had an unprecedented run which led to the remark that it made "Rich gay and Gay rich."

There is little information extant about the old orchestra, which consisted of the modern stringed instruments with the addition of wood-wind, trumpets, and the inevitable harpsichord. An amusing reference to the orchestra is made by the famous Dr. Busby in the year 1744. He says that "Mr. Gordon; a young man, lately arrived from Italy, was the leader of the band. He was remarkably near sighted, always playing in spectacles." This latter qualification seems to have attracted the curiosity of the public in those days, although the only known picture of the elder Cervetto, better known as "Nosey," at least in his day, represents him with a formidable pair of spectacles of the good old substantial pattern.

In September, 1808, Covent Garden was

burnt down to the ground, and a new building was opened September 18th, 1809. Sir Henry Bishop (then Mr. Bishop) was appointed conductor, and continued at the head of that establishment until it was converted entirely into an opera house in 1846, under the management of Beale and Persiani (husband of the famous singer of that name), who appointed Sir Michael Costa (of trombone fame) as conductor.

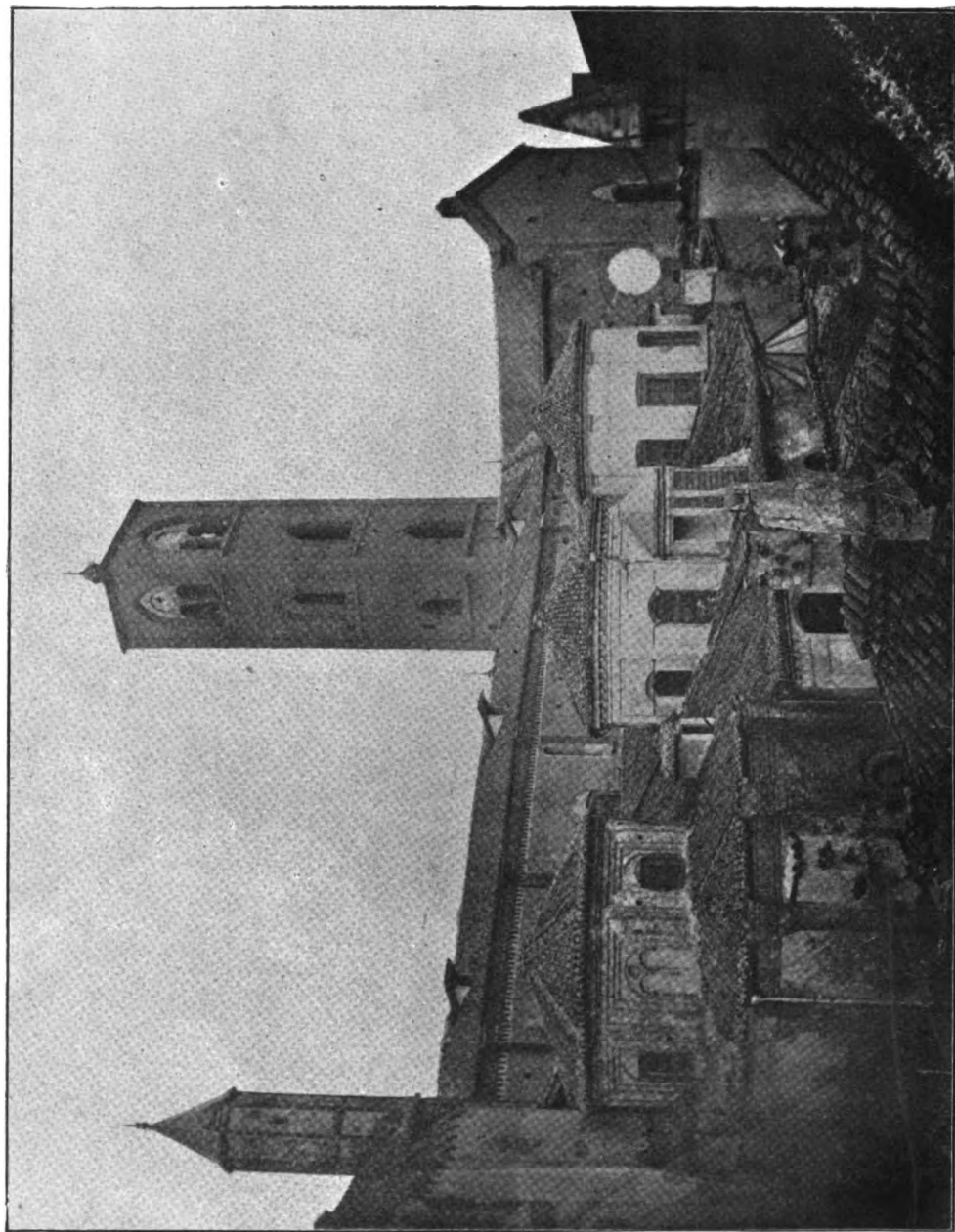
The most prominent leader of Bishop's orchestra was Mori, while Lindley was principal violoncello and Dragonetti principal double bass. The most memorable event of this period was the first performance of "Oberon," on April 12, 1826, under Weber, whose glorious career came to an untimely end about six weeks after his unparalleled triumph.

Mori continued as leader under Costa, when Sainton came into prominence, who held the position of principal violin for over ten years, when he was followed by Carrodus, who in his turn was followed by Betjeman on his decease in 1895.

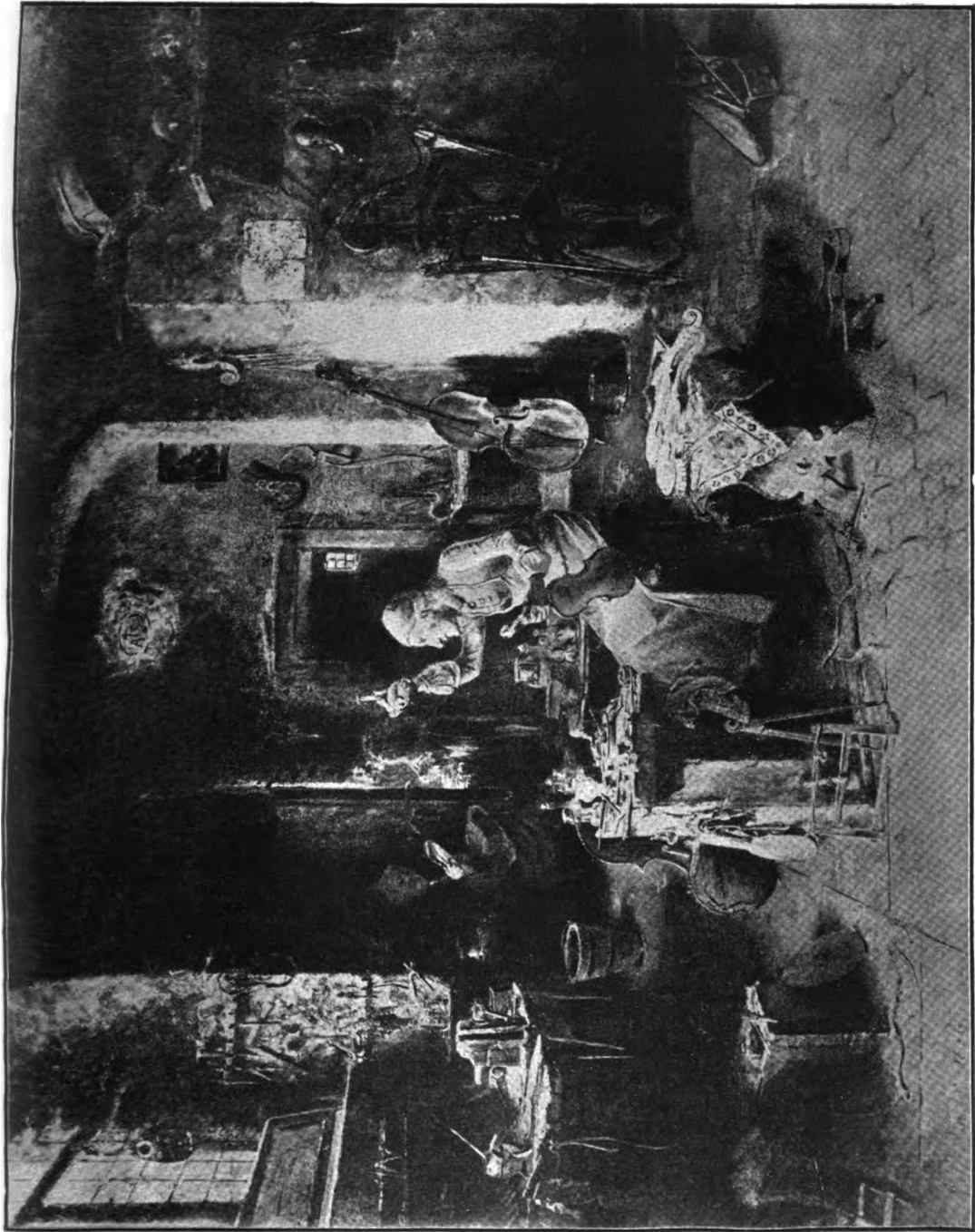
Among those who shared the honours of principal violinist under Costa we find the names of Willey, Dando, Doyle, Ed. Perry and others. Lindley's successor as principal violoncello was Charles Lucas who was succeeded by Collins. The post was for some time filled by Piatti, Pettit, and Howell, the latter was followed by Squire, who has lately resigned. Dragonetti was followed by Howell, father of the violoncellist, Harper and Pratten. The Harper family plays an important part in the annals of the above orchestra, one appearing as first horn and one as first trumpet under Sir Michael Costa, the famous Lazarus being principal clarinet.

To mention all the eminent players that have been, and are still, members of this excellent orchestra would lead us too far. Those that appeared under the management of the late lamented Sir Augustus Harris, who raised the theatre to an unprecedented state of prosperity, are well known to musical amateurs, as well as its present members, and we refrain from enumerating their names for fear of giving involuntary offence by omission of any name of prominence among a body of players all of whom are excellent.

Sir Michael Costa's successors were Sir Julius Benedict, Arditi, Bevnigani, Mancinelli, Feld and others who appeared only temporarily. Mancinelli is at present conductor of the Italian Opera, and Felix Mottl will make his first appearance in that historical place in June as conductor of Wagner's "Nibelungen."



THE CHURCH OF ST. DOMENICO, CREMONA.



STRADIVARI'S WORKSHOP.

(From a Painting by Alexander Rinaldi.)

STRINGS IN GENERAL.



Summer Practice.

"SUMER is i-comen in," though whether by the time THE STRAD is in the hands of its readers it will have set in with its usual severity, as Charles Lamb said of spring, or whether we shall be enjoying a little genial sunshine, is yet on the knees of the clerk of the weather. At this time of year the amateur and the professional are on the opposite sides of the seasaw. The former spends out of doors much of his evenings, and his afternoons too when he can, exchanging the bow for the racquet or the cricket bat or the scull, or, it may be, sporting with Amaryllis in the shade, whilst the hard worked professional is in the thick of his engagements. The number of concerts, indeed, is at this time of year something marvellous. One busy critic told me the other day that he put in an appearance at a score of these functions every week in London alone. "It is a great fault of the English," says an old writer, "when they have a good thing to make it too common"; and truly with concerts this seems to be the case. The balance wants adjusting. I am not suggesting that the amateur fiddler should refrain from attending as many good concerts as he can reasonably compass, but that he should endeavour to restore the equilibrium by keeping up his own practice in the summer. Even half-an-hour's solid, serious practice a day will do much to keep away rust, and from this practice he will reap enormous advantage when he begins in earnest again later in the year. Still, as the amateur's studies will inevitably be somewhat curtailed during the summer months, this is a fitting time for him to have his instrument, or instruments if he is the fortunate possessor of more than one, set in order. Has an insidious worm made its appearance; now is the time to have it destroyed. Has an incipient crack developed itself, let it be repaired. These things should of course be done directly the fault is first noticed, but one knows how hard it is to spare one's fiddle when the fiddling season is in full swing. To boil down the preceding homily. Fiddle if you possibly can, but, if you cannot do that, search diligently for defects in your instrument, and, having found any, put your precious fiddle into the hands of a thoroughly competent repairer, as now is the time when you can afford to wait to have a good job made.

Fiddle "Shop." There are many kinds of "shop," as many doubtless as the hobbies to which each several kind of "shop" belongs. But of all the kinds known

to me that pertaining to fiddles and that pertaining to golf are the most absorbing and persistent. I have known many keen golfers and stayed with some of them, and know that it is possible for two or three men to talk seriously for hours at a stretch on the subject of the game, and the performances of themselves and of others. It has lately been my fortune to hear a great deal of this talk, and the question has occurred to me whether golf "shop" and fiddle "shop" would strike in the same way one who equally took no interest in either pastime. It will of course be understood that in both cases amateurs only are to be considered. Now, the fiddler is equally keen, and will talk quite as loud and as long as the golfer; but, after due allowance is made for the differences in the hobbies, it will, I think, be found that there is an

important difference in *kind* in the subject matter. The golfer's talk—to a somewhat large extent—consists of phrases like "I took my mashie and laid the ball stone dead," or "He holed out in four after being in the bunker," and "I had a direct stimpie at the last hole." But if you hear fiddlers talking you will come across many a sentence such as "The E was too piercing, so I got a much thicker string and now its fine," or "Yes! the model's rather high, but it's a lovely bit of wood." You see the distinction? The golfers talk about *performances*, the fiddler about *instruments*. You do not so often find the former discussing his weapons, nor the latter discoursing about the marvellous things he does in playing. There is, in fact, something very fascinating about the very fiddles themselves, and it is the great interest attaching to the implements of his craft which marks stringed-instrument playing from other hobbies, and this distinction is reflected in the player's "shop."

With reference to my remarks under this head in the April number of THE STRAD, a correspondent, R. T. N., of Swansea, writes that at

a sale of oil-paintings he saw a picture of an old fiddler asleep, with his fiddle by his side. On beholding this production my correspondent incontinently fell a-laughing, and, being asked the reason for his mirth, replied, "Well, before that picture is offered for sale, do send for the artist and get him to *put some sound holes* in that fiddle, the old boy would play it so much better when he awoke." G. E. H.

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

"ON THE CELEBRATED CREMONA VARNISH."

To the Editor of THE STRAD.

DEAR SIR,—Having always read with great interest the articles appearing from time to time in THE STRAD by such an able writer as Dr. Phipson, I feel I must take exception to some of his remarks on the above subject.

It is universally admitted that "a little practice is better than much theory," and I may here say that I have had unusual facilities for gaining experience in this matter.

When I was in business, many thousands of gallons of every description of varnish were made at my works, and I have a fair knowledge of the characteristics and properties of all kinds of gums used in varnish making; added to this, I have taken much interest in matters connected with the violin for the last forty or fifty years, and for several years past varnishing violins has become quite a hobby of mine.

I can assure Dr. Phipson that he is certainly in error when he supposes *spirit* will not remove oil-varnish.

About forty years ago the late W. E. Hill, the well-known expert (perhaps the greatest of his time), told me that he could remove the hardest oil-varnish ever made, by the use of spirit: this, I have many times since proved to be true. I have often taken off the

varnish (pure oil-amber, made by myself) with *spirit* from violins I had varnished years before.

The mistake appears to have arisen from the want of knowledge of the difference of the action of *spirit* on oil, as compared with *spirit* varnishes: in the former the spirit will soften the oil varnish to such an extent that it will easily come off or be removed; but, in the latter the spirit varnish becomes entirely dissolved, and will form a perfectly clear and transparent solution; but it is quite impossible to obtain a solution of the pure oil varnish with spirit, it being quite insoluble.

It may be safely asserted that most of the celebrated old Cremonese makers of the eighteenth century used oil-varnish.

There was, however, doubtless a secret as to the mode of its application. How did Stradivarius obtain such depth of colour when the coating of varnish was so thin, and of such beautiful transparency? But this is no longer a secret.

In most cases, it is wrong to suppose that varnishes of two colours were used on the same violin. I have varnished some instruments which, after the first coat or two, appeared a beautiful yellow colour; but when a sufficient quantity of varnish was applied, it became a fine red. In places where the varnish becomes thinner by wear, of course the yellow tint would re-appear.

I am sorry to say that varnish is often sold for violins, described as "oil-amber varnish," which consists chiefly of soft gums dissolved in turpentine, with a little oil-varnish added.

A varnish of this description is very easily coloured, but a "pure amber oil-varnish" can rarely be obtained, on account of the difficulty of "running the amber" without the addition of some gum of a softer nature. "Running amber" in its pure state still remains somewhat of a secret.

Yours truly,
A SUBSCRIBER.

To the Editor of THE STRAD.

DEAR SIR,—I was very pleased and interested in the article on the "Cremona varnish," by Dr. T. L. Phipson, in the May number, and should like, with your permission, to throw a little light on the subject.

Dr. Phipson believes that the Cremona makers used spirit varnish, and not oil varnish, and that this spirit varnish was made with lac; and that the red colouring matter was that of the lac itself (though he quotes recipes containing dragon's blood, etc.).

He says also that the oldest ingredient used in violin varnishes is lac, and that amber varnish was unknown in the time of Stradivarius.

I quite agree with Dr. Phipson that the Cremona varnish was not an oil varnish, and that amber varnish was not used in the time of Stradivarius.

But on the other hand there are difficulties in supposing that it was a spirit varnish. Spirit varnishes are difficult to apply in an even coat, especially if highly coloured. I am inclined to believe that it was an *essential oil* varnish, and that the colouring matters were dissolved in alcohol and added to the varnish. The "secret" does not lie so much in the materials as in the method of using them.

Dr. Phipson says that the oldest ingredient used in violin varnishes is lac. I do not agree with him here. Lac was used as a varnish before the great Cremonese masters were born, but *not* for violins. The oldest varnish used on stringed instruments was an oil varnish made with mastic resin and linseed oil, as can be discovered from old Italian recipes, entitled "Vernichi por liuti," contained in manuscripts of sixteenth to seventeenth centuries. The Cremona varnish was an improvement on this, in appearance

and colour, but not in durability. The old lutes, etc., which I have seen were mostly of a yellow and brown colour.

The recipes which Dr. Phipson quotes were used in Germany and France, and were simply the forerunners of those in use to-day.

Dr. Phipson makes an odd mistake. He evidently confounds the colouring matter of cochineal with that of lac. Cochineal, from which carmine and lakes are prepared is an American production, while lac, and the colour prepared from it, comes from India. The two colours are distinguished as cochineal lake and Indian lake, the latter being the most durable.

The red colouring matter on the Cremonas is dragon's blood. Mr. Chas. Reade might be no chemist, but his ideas are nearer the mark than Dr. Phipson supposes.

However, I am glad to see that he is opposed to the "amber varnish" theory, which I consider ridiculous.

The logic appears to have been, amber varnish is good, Cremona varnish is also good, therefore they must be the same.

But however interesting the varnish subject may be, that of violin construction is greater, for upon that all the merits of an instrument depend.

I have now for about twenty-seven years been experimenting in order to discover the secret cause of the superiority of the old violins. During the last two or three years I have succeeded in making some very fine instruments, and discovered the true principles of construction. I have always believed that it was possible to make a new violin equal to any old one if we only knew how. I have for a long time known the true cause of the effects produced by time and usage, and at last I have invented a means of overcoming the difficulty. My invention applied to a new instrument converts it at once into an old one, as regards tone, and you hear the violin as it would have sounded had you kept it and played on it for a hundred years.

Hoping you will not find this letter too long but sufficiently interesting.

Yours faithfully,
O. R. WILLIAMS.

Manchester.

To the Editor of THE STRAD.

DEAR SIR,—I am sorry that such a graceful writer as Dr. T. L. Phipson should have given himself away so effectively on the varnish question in your last issue. The worthy gentleman has evidently yet to learn that after all—*spirit will* and *does* remove oil varnish. If he is unaware of this fact, he knows less about the matter than the late Mr. Charles Reade, whose knowledge Dr. Phipson thinks fit to disparage. I have made and applied both oil and spirit varnishes to violins, and shall be pleased to show the results to Dr. Phipson if he will pay me a visit. But my oil varnish is certainly not "carriage varnish." And as for spirit varnish, I will only say that the Dr. may call it "violin varnish" if he wishes.

I remain, Mr. Editor,

Battersea, S. W. Very truly yours,
May 9th, 1898. JOHN RAE.

To the Editor of THE STRAD.

DEAR SIR,—Dr. T. L. Phipson's description of the celebrated Cremona varnish is very interesting to lovers of Cremona violins. I wonder could Dr. Phipson give a reason why Stradivari wrote a letter apologising for the delay in repairing a violin which was given to him for repairs. The excuse he gave for the delay was that the varnish did not dry quickly enough. If it were a spirit varnish he used there would be no occasion for an apology.

I was always under the impression, until I read Dr. Phipson's version, that the Cremona makers did use an oil varnish as a substratum, and the top varnish was a beautifully coloured spirit varnish.

Yours truly,

Frähe, April 30th, 1898.

J. VAUGHAN.

One of the best London judges, who had these two violins in June, 1896, to put in order, said that the yellow one was a "*Panormo*," and the red one, a French copy.

Sharrow, Sheffield.

May 15th, 1898.

Yours truly,

SUL G.

MR. ELKAM KOSMAN'S FIRST TEACHER.

To the Editor of THE STRAD.

DEAR SIR,—Having read in your paper (the STRAD) of this month's date, an article signed by Archibald Ormiston, concerning the life of Mr. Kosman, violinist, I beg to call your attention to the fact, that I and not Mr. Csillag was first instructor of the violin to Mr. Kosman.

He came to me as a boy of seven to learn the violin, I at that time being engaged in the German Opera at Rotterdam, and I gave him instruction for about three years, and from me he then went to Mr. Csillag. I should be greatly obliged if you would kindly insert this in your esteemed paper.

Yours respectfully,

Y. VAN DEN BERG,

Violinist Alhambra Theatre.

April, 1898.

"FIDDLE SERMONS."

To the Editor of THE STRAD.

DEAR SIR,—While reading the paragraph on "Violinists Abroad" in the April STRAD the testimonial by Wendall Phillips to Professor Watson struck me as comical in no small degree. But as Henry Ward Beecher is a reverend gentleman he should be no bad judge of preachers or sermons. Now for myself I have heard "Home, Sweet Home" rendered on a violin by far more effectively than any preacher can preach it. I have heard a fantastic on sacred airs played by "Paganini Redivivus" last winter in the Albert Hall, Sheffield, before a fairly large audience, so effectively that the first few lines of the piece: "Jesus loves me this I know," produced quite a sensation and feeling of awe to pass through the whole audience. No doubt many of your readers have heard "Paganini Redivivus" play the same pieces. "Home, Sweet Home" coming first in a Fantastic on English Airs, "Jesus loves me this I know," coming first in a Fantastic on Sacred Airs, the former being played in two sharps D major, but I have quite forgotten the key of the latter.

Yours, etc.,

FREDERICK WILDE.

CORELLI'S VIOLIN.

To the Editor of THE STRAD.

DEAR SIR,—In "Pochette's" letter *re* above violin, he mentions William Howard, Esq.'s, violins.

Pearce in his book (page 113) says, "William Howard, Esq., of Sheffield, has a fine Stradivarius violin, of the most beautiful yellow varnish, splendid wood, fine tone, and perfect condition, which formerly belonged to Salomon."

At page 168, he says:—"In our notice of Stradivarius violins at page 113 we should have said that William Howard, Esq., of Sheffield, possessed two fine examples, *one* as described (*yellow varnish*) and the other of beautiful red varnish, the latter (the red one) formerly the property of the celebrated violinist, Salomon, for whom Haydn wrote his twelve grand symphonies."

It will be seen that according to Pearce, Salomon once possessed both William Howard's violins, which is an error.

The Editor's Table.

Music, books, etc., intended for review, should be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

Music: The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4), fairly easy; (5), moderately difficult; (6) difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists; (10), only for virtuosos.

From MESSRS. AUGENER AND CO.

An album of pieces for violin and piano, edited by Fr. Hermann, contains selections from the old masters, in all nine pieces, such as *Minuet* of Boccherini, *Gavotte* (Lully); *Fifth Prelude*, Bach; *Andante Cantabile* from piano trio, Beethoven; *Andante* from Quartet in D, Haydn, etc., making a very nice collection of the old favourites (4-5).

Morceau Brilliant, Op. 22, No. 1, for violin and piano, by Vieuxtemps. Revised by R. Scholz, who has made the fingering and bowing very clear, a great assistance to the student (6). The *Reverie* and *Air Varié* have also been treated in a similar manner. All three are capital editions of these good works.

From F. W. CHANOT.

Dors, mon Enfant! for violin and piano, by Ulpiano Chitti (4). *Andante Religioso* for violin and piano, by William Henley, is a well written composition, and will command attention from those who appreciate any thing original (7).

Barcarolle for violin and piano, by G. Finlayson Bell, is suitable for teaching purposes (4).

Six Petits Morceaux de Salon for violin and piano, by Basil Althaus, No. 1. Simple Histoire, 2. Andantino Melodique, 3. Pastorale Mignonne, 4. Poppet, 5. La Gazelle, 6. Danse Rustique. Mr. Althaus has certainly a gift for writing easy tuneful pieces, nothing could be better for the young student than this set of pieces. The average student of from four to six months' tuition should be able to play them (2-3).

Suite Française, from the pen of the virtuoso, Emile Sauret, is divided into six pieces (also published separately), viz., 1. Aria, 2. Danse Bretonne, 3. Nocturne, 4. Danse Burchonne, 5. Chanson sans paroles, 6. Capriccetto. A fine work indeed, and one that will soon find its way to the concert room. All the six movements are written with a freshness that is sure to charm all players (8).

A l'Espanole, *Romance en Fa* and *Espoir* are the titles of three excellent pieces for violin and piano, by J. Haakmann. The small difficulties that present themselves are such that can soon be overcome by the young student. The piano accompaniments are most interesting (4).

We have just received while going to press the announcement of the sudden death of the famous violinist, Eduard Rememyi, whilst at a concert at San Francisco. A more detailed notice of this eminent musician will no doubt be acceptable to our readers, and some interesting notes concerning him and his career will appear in our next issue.

THE DANCING FROG.

AN EPISODE OF THE FRANCO-PRUSSIAN WAR.

BY DR. T. L. PHIPSON.

Author of "Scenes from the Reign of Louis XVI.," etc.

It is probable that few of my readers ever heard of a violinist who was known as "The Dancing Frog." Nevertheless, until quite recently such a man was in existence. But, unlike the great ballet master, Arthur St. Leon, who was a greater violinist than he was a dancer, the Dancing Frog was a much better mimic and dancer than he was a violinist. Some, indeed, do not believe that he could play the violin at all, or not much better than the poor old fellow who scrapes out "*Home, Sweet Home*" at the corner of a street in Bloomsbury on Saturday nights, and sometimes adds a few bars of Ernst's "*Elegie*" by way of a variation.

I have lately received a letter from an old friend in Paris who has occupied the position of first violin at the Opera for, I dare not say, how many years—he is on the retired list now—the very mention of dates would make us feel very much older than we really are. The earth turns quicker on its axis than it used to in former times, as Euler, the great German philosopher, once pointed out: the earth is gradually getting nearer to the sun, he said, hence its rotation must be more and more accelerated as time rolls on. The days and nights are shorter, the months and years are shorter, and life is quicker, to make up for it all. We perceive nothing of this, as our clocks are regulated on the earth's movements; only men and women live now to above 100, whilst they merely lived to forty or fifty some few centuries ago. But to return to my friend, the violinist; he writes:

"You may remember old Perrot, the *balerino*, with whom I used to have some trouble at times, when he could not manage to get his *entrechats* exactly with the leader's beat; but you will not remember Marie Taglioni, that exquisite dancer who brought him out, you must have been a mere schoolboy when she retired after a glorious career. Dear me! how it takes one back to the good old times, to the days of Malibran, De Beriot, Paganini, and the great Lablache, with the voice of a bass nightingale!

"How I used to laugh at those great soloists, Joseph Artot, Ch. Lipinski, De Beriot, Lafont, and even Paganini himself, when I thought of the queer figure they would have cut in the music of the ballet. It was Baillot who was grand in such music—the real music of the violin—he was my great master, the man I looked up to, and one who should never have quitted his desk at the Opera for a professorship at that vile old Conservatoire. But Cherubini would have him, when he could not get his beloved friend Viotti.

"But I am forgetting old Perrot, the Dancing Frog, as we always called him since he appeared in that extraordinary character in one of Taglioni's most successful ballets. Well, my dear Phipson, he is dead! We all mourn his loss intensely, and it makes me think of those happy days when I, who had never had more than a second prize at that vile old Conservatoire, managed somehow to get up into the desk of first violin at the Opera, and the Dancing Frog used to come and get his music off by ear at my rooms, and lecture me about the accent, or rhythm, which is everything, you know, in ballet music, and my cross old landlady often threatened to expel me because I played in the morning to oblige him.

but I should never cease if I went on talking to you about the Dancing Frog. Yes, he is dead! but he has left a fortune, some say about £20,000 of English money. His wife was Carlotta Grisi, the celebrated dancer, no relation whatever to Giulia Grisi, the no less celebrated cantatrice. He once gave me a fine

old Amati violin. And to whom do you think he has left his fortune? To Marie Taglioni Desvoisins (the granddaughter of our divine Marie Taglioni) that tall, fair girl with large blue eyes that has figured here, in the ballet, since I retired.

The letter goes on to inform me that the great dancer Taglioni married Desvoisins, a handsome fop, who behaved very ill to her, and she took her son, her only child, to England, where she resided to be away from her husband. But the lad would not become a naturalized Englishman, and so, in time, he was drawn into the French army.

He was at Metz, in the army of Marshall Bazaine, when he was mortally wounded.

Marie Taglioni and Madame Leboeuf, a cousin by marriage of Marshall Leboeuf, who had also a wounded son at Metz, found their way there with great difficulty, and just in time to see the poor young man before he died. On his death bed, he confided to his mother that he had left a young infant in Paris, a few months old, whose mother was dying of consumption.

Taglioni took this orphan grandchild in hand; she educated her with great care as a dancer; for she knew she would have little fortune to leave her.

Perrot owed everything to Taglioni, and when he came out as the Dancing Frog, established his reputation and the basis of his fortune. Being a prudent man, who had seen great hardships, he amassed money, and took care of it. That money has now fallen to the lot of this grandchild, to whom the very modest fortune left by the great Taglioni, could not have been a sufficient resource, in remembrance of the kindness he had received from her in the days of her prosperity and his poverty.

About 1844—46 Jules Joseph Perrot, "the Dancing Frog" and the "Monkey" (in the ballet of "*Sapajou*"), though no violinist to speak of, but a clever composer of ballets, was one of the greatest male dancers that France ever produced. He was born at Lyons, the son of the chief machinist of the theatre of that city, on the 18th August 1810. He was educated as a dancer from childhood, and at a very early age appeared in various ballets at Lyons. In 1823 he went to Paris and played the "Monkey," in "*Sapajou*," with wonderful success. After fulfilling his engagements at the French opera, he accepted others in various parts of Europe; and at Naples he met the dancer, Carlotta Grisi, who became his pupil, and afterwards his wife. But he owed his first great success to Marie Taglioni. He appeared with his wife Carlotta Grisi in England about 1844, at a time when she was at the zenith of her fame.

When my correspondent alludes to De Beriot, among others, as one who might have been deficient as a performer of ballet-music, I beg to differ with him, as I am convinced that he was, in this respect, quite equal to the great Baillot. As proof of this, we have only to turn to his two exquisite compositions: "*Fantaisie, Scène de Ballet*," No. 1 and No. 2, written for violin solo with piano accompaniment. In one of these pieces the pressure of the bow to produce the requisite swell upon the notes is indicated by a new kind of slur, of which he was, I believe, the inventor. The study of these two compositions will convince anyone that De Beriot must have been an admirable performer of ballet-music, not to mention many passages in the rondo of his several concertos.

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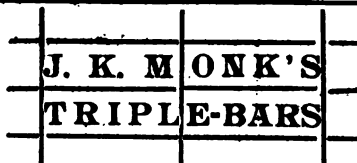
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The Strad

AUGUST, 1898

MDLLE. GABRIELE WIETROWETZ.

It is not so very long ago—I believe it was in 1892—that Mdle. Wietrowetz made her first appearance in London, playing at the Crystal Palace and the Popular and Philharmonic concerts with great success; since this time the young artist has fully established her claims as one of the foremost artists of the day. It was her father from whom she received her first musical instruction at the early age of five, having been born at Laibach, South Austria. After having taken for four years lessons with Concertmeister Casper, of Graz, she was

subsequently sent to Berlin where she became the favourite pupil of Dr. Joachim, also receiving some instruction from Professor Wirth. At the end of her first year she was awarded the Mendelssohn prize of £75 at the Hochschule der Musik and at the end of her third year she took it for the second time. Since her début in London, Mdle. Wietrowetz has been heard at frequent intervals and since then her fame has extended all over Europe and she has made most successful appearances in most of the great continental musical centres, including Stockholm, Wiesbaden, Munster, Magdeburg, Amsterdam, Bremen, Cologne, Breslau, Frankfurt on Main, Berlin, Hamburg, Leipzig, Gotha, etc. She has now attained to the highest rank in the art of violin playing and her chief aim is evidently to be a true and worthy follower of her great master, Dr. Joachim. She plays with the consummate and masterful ease of an artist who possesses the fullest command over her instrument; she is an artist and virtuoso in the truest sense of the terms and any one who has heard her playing the concertos of Spohr, Bruch, Brahms, Mendelssohn or Beethoven, will admit that for breadth of tone and artistic finish, she has few, if any to surpass her. Like her great master Joachim, Mdle. Wietrowetz is an ardent admirer of classical music, and her great powers as an interpreter of such, both as soloist and quartet leader, are well known. One of the favourite items of her repertoire is Brahms's Violin Concerto in D; she was heard in this work at one of the Philharmonic concerts about five years ago and one of the foremost critics commented on her performance in the following terms, which are very characteristic of her playing:—"Perhaps the chief attraction of the concert was the announcement that Brahms's great violin concerto was to be played by Frl. G. Wietrowetz, and those who, knowing this young artist's power and genius, were prepared for great things were more than satisfied, not so much by the technical skill, which is undoubtedly great, as by the broad conception of the masterly work, the great underlying strength making itself continually felt, and the reverent delivery of the Concerto, from the somewhat heavy opening movement with its remarkable and difficult cadenza by Dr. Joachim, through the tender Adagio, perhaps the most perfectly given of the three, to the energetic finale, which was played with a breadth and dignity which we have never heard excelled. An intrepid attack, a brilliant shake, great volume of tone, and unerring precision and

skill, are amongst the least of Frl. Wietrowetz's gifts; her greater ones are the sweet tenderness, the sympathy, the humanity in her playing, which appeals to the soul of the listener."

Another of her enthusiastic admirers asserts that she produces the greatest effects by her interpretations of the second Concerto of Max Bruch and Joachim's Hungarian Concerto.

Mdle. Wietrowetz plays on a Stradivari of great beauty, a magnificent specimen of the famous master's best period.

E. POLONASKI.

NEW OLD VIOLINS.

BY GEORGE BRAYLEY.

It is often amusing to hear some people talk as they take up a violin that bears the resemblance of age, and remark, "How old it looks!" The saying that "There are tricks in all trades," can certainly be vouched for in the making of violins, as often the violinist well knows.

I was talking with an amateur violin-maker the other day, when he remarked, that he finished a violin not long ago, and it was purchased by a maker of violins for an old one. The purchaser said it was an excellent old instrument, and offered a price for it, which was taken and considered proper, as no representations were made about it. The violin was a new one, but "doctored" to look like an old instrument. To give an idea of this matter I copy a letter written to a connoisseur, which will throw light on the methods employed in Italy:—

"Sir,—In asking me the manner of violin swindling, you ask me a very delicate question, but in remembering the kindness with which you, etc., I am persuaded by my dear wife to instruct you how from a violin unfinished at ten lire, a genuine master violin of classic school may be made.

"First, I must tell you that genuine wear can not be imitated. You can not with brushes and iron tools imitate the wear of hands and movements, but the use of the hands and chin and the rubbing of locomotion can be intensified in their own manner. To begin, when you varnish leave a conic patch below where the neck comes, lighter in colour than the rest. This is because the masters used a long false finger board to protect the fitted neck, and under it the belly was protected from the brush.

"Second, when the varnish is dry, with gritty hands or a glove that has a horse hair patch stitched on it, rub the head strongly as it is rubbed in tuning until the bare wood is reached and rubbed down. This can not be done naturally with a file.

"Third, plug the peg holes and refit the pegs in a new place, and with a peg held in a lathe, turn and turn always, until the peg and hole are worn to make the pegs push through on the other side.

"Fourth, with an associate, jerk the violin from one to the other, standing at opposite ends of a stone slab or rough work-bench. This will wear the centre of the back, and back of the scroll in a quite natural way, you may also slide it up and down against a wall, with a string on a loop on the wall, but the string often wears first and the violin falls. This must go on until the proper flatness of the scroll, and the proper back-patch and clippings out are made.

"Fifth, with the rough hand, or glove, slap and rub the upper bout which the hand shifts upon in the third position, and also the west side of the tail piece where is the chin.

"Sixth, canter over the edges with a file and then with sandpaper, finishing with oil and pumice stone to make the fairer line on the edges of the violin. This must be still more amplified in the eastern C to show how careless bows have wounded the poor violin.

"Seventh, drum, with long nails, a small place on the east of the finger board, which will show the centuries of pizzicato.

"Eighth, play hard on all the strings with much resin. When it lays white on the belly, warm it before a fire until it sticks. Then rub it off with dirty hands.

"Ninth, strike clumsily at the sound post with a "setter," to wound the inside edge of the eastern F, careful not to wound the outside edge, for this would disfigure the violin.

"Tenth, the head must not of course be unique with the neck, the old violin has had a new neck fitted, unless you wish the violin to be in the original condition with short neck, and short bass bar. But this would be dishonest deception.

"Eleventh, take off the belly and put it on again, letting the glue be quite hardened, at least three times, using different coloured glues, and letting a little encroach each time upon the linings, to show how many times it has been repaired. Each time fill the fiddle with greasy wheat rolled in fine dust, and when quite dry, clean it out as much as possible.

"Twelfth, do not patch the inside, but in the middle of the belly, rub it quite clean with sand paper. Then a patch has been removed and the violin not tampered with. See?

"Thirteenth, bad new varnish cannot look like good old varnish, so you must apply the best varnish and then spoil it. It is ridiculous to try to imitate good old varnish deteriorated by age, by putting on bad new varnish and then deteriorating that. By this means do they make the new old violins.

"By observing these rules you can also detect when you buy a piece of violin swindling.

"Your most devoted," etc.

No doubt there is considerable food for reflection in the above, but possibly no one sells new old violins.

MESSRS. BEARE & SON'S STOLEN FIDDLES.

ANTOINETTE VICTOR BOSCH, *alias* Perati, described as a musician, was charged, before Sir James Vaughan, with stealing twenty-two violins. Evidence was given to show that on Good Friday last the premises of Messrs. Beare and Son, musical instrument dealers, 34, Rathbone-place, were broken into, and twenty-two violins, worth about £410, taken away. The matter was placed in the hands of Detective-sergeants Tupper and Scholes. About a week after the robbery it was ascertained that the stolen instruments were being offered for sale in Stuttgart, Germany, and an extradition warrant was applied for. Mr. John Beare went to Germany, where he found the accused in custody, and identified nine violins which had been found in his possession on arrest, as part of the stolen property. On July 17th the prisoner arrived in London in the custody of a German officer. Some formal evidence having been given, prisoner was remanded. On July 22, prisoner was again brought before Sir James Vaughan and pleaded guilty to receiving. He was committed for trial at the next sessions, which will be held on August 3rd.

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest any players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins, for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, E.C.

Violino mio. 1. We are not acquainted with any "difficult" duets for "violin" and guitar. There is plenty of music for "mandoline" and guitar, and we must refer you to Messrs. Ricordi's catalogue, or to the lists of other publishers who make a speciality of those instruments. 2. We can recommend Peters' edition of Bach's six sonatas for violin with piano accompaniment.

Musician (Manchester). 1. Weber died in London in Sir George Smart's house on July 5th, 1826. He was buried at Moorfields, but his remains were afterwards removed to Dresden. 2. The "Jubel" overture was written while Weber was operatic conductor at Dresden, where he went about 1816.

O. N. C. (Michigan, U. S. A.). We do not know who publishes the "Variations in C minor" for violoncello, by Rubio. Possibly it is in MS., if not, perhaps one of our readers may be able to volunteer the necessary information.

W. P. (Birmingham). The articles by Mr. Petherick on the "Repairing and Restoration of Violins" now appearing in THE STRAD, will, when completed, be one of the best works on the subject.

R. P. S. (Leeds). 1. Have you tried the "Laurier" harmonic string, they are very good and durable. However, if you suffer much from hot and damp hands we should advise you to give Hay's "Palmaline" a trial. 2. The violin scales by La Tarche are up to date fingering. The second book deals with advanced arpeggios and double notes. 3. We will consider the question.

J. B. (Camberwell). We believe there are works published for the express purpose, but our personal experience goes to prove that there is nothing better for improving the general action and strength of the fingers than the conscientious practice of scales and arpeggios, especially double-note scales.

J. S. (Larne). 1. Guhr's treatise on "Harmonics" can be obtained from Messrs. Cocks and Co. 2. Sarasate's arrangement of the E flat Nocturne by Chopin, is one of the best. There is also a good arrangement by Polonaski, published by Cary. 3. J. Williams, Great Portland Street, W.

Amateur (Pontardawe). Joannes Ulricus Eberle was a maker at Prague, 1730-60. He was a clever imitator of Cremonas. As to whether your instrument is genuine or not we cannot possibly say without seeing it. Kindly refer to head of this column 2. Leave your wrists alone.

G. J. D. (Vancouver). On enquiry at the R.A.M. we understand that the concerts are simply part of the ordinary educational course and therefore no reports of them are inserted in the press.

Cello (Hyde). As you say that the open strings had not been touched with the bow while performing on the neighbouring strings, we, like you, are quite unable to elucidate the puzzle.

Answers to Fifth: W. W. E., Birmingham; A. W. G., Bolton; Scraper, Cork; J. H. Rea, Worcester; Reson, Carlisle and W. E., Mirefield, are unavoidably left over until next month.

Collar. It would be best to leave the varnish as it

is, and trust to time to darken the spots you have unfortunately made with the spirit. If you are expert with the brush, it might be possible to put the matter right with a little varnish coloured to match.

Combination (Leeds). The idea of adding another string (E) to the viola and making it a sort of combination of violin and viola, is not new. We have seen instruments so strung with five strings. From a practical point of view, however, the idea is not very desirable, as besides the unavoidable deterioration in the quality and body of tone peculiar to the viola, it lacks the brilliancy of the violin. Of course as a make shift instrument under circumstances such as you describe, it would do very well.

T. J. M. (Glasgow). On paper the principle of the Stelzner instruments seems good, but we have not tried them, so cannot give an opinion as to their merits, but hope to be able to do so shortly.

Small Hand (Gosport). 1. It is of most vital importance to the player that the strings should be absolutely true in fifths to each other, otherwise it is almost an impossibility to play with anything like true intonation, especially as regards octaves and double notes. 2. Many players and teachers prefer the strings fairly close together. It stands to reason that narrow fingers require them closer than broad ones, otherwise they would not be able to finger fifths with one finger.

A. Gerschy (Lisbon). The photos accompanying your letter are very clearly done but would have been better had the camera been placed a little higher up so as to be in a central position and not take a perspective view, the proportions would then be free, or as much as possible, from distortion. Monsieur Vuillaume having been the owner of the "Messie" for many years, it is unlikely that he did not make very many copies, the number it is of course not possible to tell.

J. A. (Jersey). The written particulars seem to point to German (possibly Mittenwald) make, the tracing of the soundholes is agreeable with this. Photos being so small render discrimination impossible in the way desirable, at the best it is dangerous to express any opinion from a photo, the difference between a copy and an original being such as the camera will seldom if ever disclose.

J. W. (Fratton). Taking the copy of the ticket to be correct in detail it would not be likely to be genuine as the V ought to be U as in all the genuine tickets. The other particulars mentioned do not help the probability of the violin being genuine. A personal inspection only would enable an opinion to be formed.

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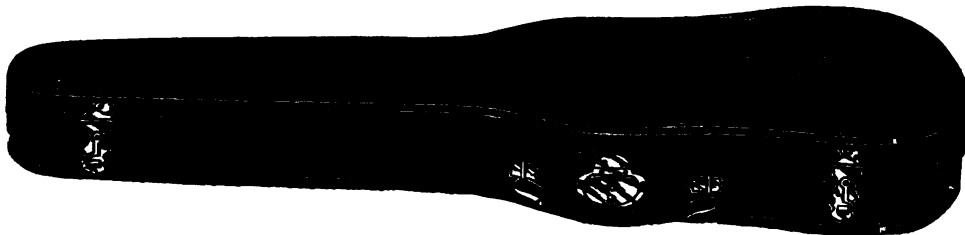
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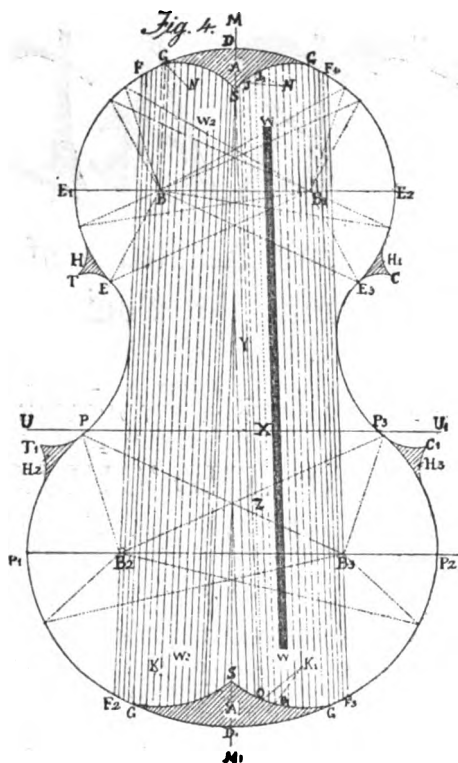
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The November number of this brightly-written
paper will contain a portrait of W. E. Horn, C.E.,
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Violinists at Home.

THERE is no doubt but that a very sore feeling exists regarding the conductorship question in connection with the HALLÉ CONCERTS in Manchester, the post having been offered to Dr. Hans Richter, in the place of Mr. Cowen, who has held the place since the death of Sir Charles Hallé. The latter was never particularly great as conductor and naturally with age his energy waned. His successor, Mr. Cowen, had a great task before him, and he manfully grappled with it and succeeded in bringing the band to a very different state of perfection. Dr. Hans Richter, of course, is highly esteemed in this country as one of the greatest orchestral conductors in the world, but I can not quite see the reason why a man of his reputation and his rheumatic tendencies should want to go to Manchester and take up his permanent abode there in preference to any other place in the world.

The first RICHTER CONCERT on Monday, the 17th of October, was a great success and Queen's Hall would hardly have been capable of holding a much larger audience. There was nothing particularly new in the programme except Rimsky-Korsakoff's symphonic suite, "Schehenazad," which work had been introduced to the Richter audience as recently as last May. The suite with all its tremendous difficulties and eccentricities was magnificently played, but yet somewhat coolly received. The rest of the programme included the "Tannhauser" Overture, the introduction to the third act of the "Meistersingers," the beginning and the end of "Tristan," and lastly, the Good Friday music from "Parsifal." To further enlarge upon Dr. Richter's reading of the wonderful items would be absolutely superfluous.

Mr. Fred W. Holloway gave his sixth annual concert at the Brixton Hall on October 13th, when he was assisted, amongst other artists, by Mr. ROHAN CLENSY, violinist, and Mr. CYRIL CLENSY, violoncellist. The programme included works by Liszt, Mendelssohn, Chopin and Schumann, etc.

The admirable series of PROMENADE CONCERTS has just come to a close and its success is entirely due to Mr. Newman, the energetic manager of Queen's Hall. The concerts have deserved all the patronage and praise they have received and the so-called "popular nights" have been little triumphs of art in their way.

Mr. Arthur Chappell certainly beat the record when he gave his one thousandth con-

cert in one building (St. James's Hall), a record only beaten numerically by the Leipzig Gewandhaus, and I am therefore all the more sorry to see the Monday Popular Concerts reduced to a few which are to take place in February and March next, the chief attraction for the same being the appearance of Dr. JOACHIM.

The violin recitals announced for the autumn by HERR THEODORE WERNER have been postponed to the spring of next year. His provincial engagements, however, will be carried out as announced.

A series of five concerts of Chamber music is announced to take place during the winter at the HAMPSTEAD CONSERVATOIRE, the artists engaged being Messrs. Pecsikai, Verbrugghen, Ferir, Sebell Dopnanyi and Hegner. Schumann's Quintet in E flat minor and Beethoven's Trio in B flat major are announced for the first night.

I notice amongst recent announcements the following:—On the 13th inst., at Marylebone Church by the Rev. James Weller, LEO STERN, only son of Leopold Stern, of Brighton, to Suzanne Adams, third daughter of John Gedney Adams, of Boston, United States, America. May I offer my congratulations to the happy pair!

M. EMILE SAURET was the violinist at the Crystal Palace concert on October 15th. He was heard in Max Bruch's violin concerto in G minor which he interpreted in a highly artistic manner and he was equally successful in his rendering of Saint-Saens's Introduction and Capriccioso.

Mr. Newman issued a most generous invitation to the Grenadier Guards who have just returned from Egypt, on Tuesday night, October 11th, and the auditorium at Queen's Hall was more than half filled with red coats who were most enthusiastic in their appreciation. The programme of course was of a patriotic character, including "God save the Queen," old English dances by Cowen, etc.

Two orchestral concerts are to be given at St. James's Hall during November, under the direction of Mr. Karl Klindworth.

M. JEAN GERARDY is announced to appear at the first of the Harrison series of concerts at Glasgow, on Tuesday, November 1st, together with Mme. Adelina Patti and others.

MR. WILHELM KES will be succeeded as conductor of the Glasgow orchestral concerts by Mr. Wilhelm Bruch, formerly of Strasburg.

THE GLASGOW AMATEUR SOCIETY, under the conductorship of Mr. W. T. Hoeck, have resumed their rehearsals, and amongst other

works the following will be performed in the course of the season: Beethoven's "Leonora" Overture, Wagner's Overture "Rienzi," Mozart's "Hafner" Symphony in D, and the two violin concertos by Saint-Saens and Max Bruch.

I hear that the sixth grand annual concert in aid of the Liverpool Homes for Aged Mariners took place at the Liscart Concert Hall on September 22nd, and proved a great success all round. Mr. Walter Hatton had been announced in the programme as the solo violoncellist, but in his unavoidable absence, the committee had been very fortunate in securing the services of Mr. JOHN LAWSON, a violinist of great local repute. The *Wallasey Chronicle* speaks of his performance in the following terms: "This gentleman played with exquisite finish 'The Nightingale's Song' by Sarasate, which met with unbounded enthusiasm and a well deserved encore, for which he gave an Allegretto by Molique. Later in the evening he was again encored in Nachez's Hungarian Dance, for which he gave Sarasate's "Caprice Basque."

The first concert given by MR. THEODORE LAWSON at St. George's Hall, Liverpool, on October 4th, proved a great success in every way. The programme included Schubert's String Quartet in G major, and the same master's famous Kreutzer Sonata. The two quartets were beautifully played and the pianist, M. Vladimir de Pachmann, was wonderful in his interpretations of works by Chopin. In the Kreutzer Sonata, however, he was much too assertive, rather spoiling the violinist's (Mr. Luigi Risegari) reading of this work. The other artists of the evening were Mr. John Nichols (second violin), Mr. Simon Speelman (viola) and Mr. H. Smith ('cello). The BRODSKY QUARTET is announced to appear at the second concert on November 1st, together with Mr. W. H. Dayas (piano) and Mr. Carl Fuchs (violoncello). I notice that the Philharmonic Concerts started on October 11th, and that at a later concert of this Society Dr. Joachim and Lady Hallé will appear.

In submitting an outline of the proposed arrangements for the ensuing season, the WESTMINSTER ORCHESTRAL SOCIETY draws attention to the varied items of interest included. There is, as will be evident, no intention of departing from the policy adopted by the Society during the past thirteen years, in giving prominence to works by distinguished British musicians, inasmuch as works by Sir Hubert Parry and Messrs. Corder and Batteson-Haynes occupy prominent places in the programme. Candidates for the orchestra

should make application at once to Stewart Macpherson, Esq., F.R.A.M., Elmswood, Tooting Bec Road, Streatham, S.W., or to the Hon. Secretary, Mr. Algernon S. Rose, of 30, Page Street, Westminster. The Wednesday evening rehearsals recommenced on Oct. 12th, at the Concert Room, 33, Great Pulteney Street (near Piccadilly Circus) and will continue regularly every Wednesday till June, excepting the Christmas and Easter vacations. As an indication of the great struggle for recognition now going on amongst professional musicians, I am told that the applications received from players and singers desirous of appearing at these concerts are *altogether* out of proportion to the help required. Amongst the artists engaged I may mention M. Frederik Frederikson, who is to play Emile Sauret's latest composition "Rhapsodie Suédoise" for violin and orchestra on March 8th. This work, dedicated to H.M. King Oscar, of Sweden, will be heard for the first time in England, and will no doubt create considerable interest.

A most popular violin and pianoforte recital is announced to take place at the Dome, in Brighton, on Saturday, November 12th, the artists being LADY HALLÉ and M. Vladimir de Pachmann, with Mr. F. Peachey as accompanist. The programme is admirably chosen and includes Beethoven's Kreutzer Sonata, Vieuxtemps's "Fantasia Appassionata," and several pianoforte solos by Chopin, which will be interpreted by the great Chopin player as only he can play them. I predict that the recital will be a great treat for all amateurs of the said two instruments.

E. POLONASKI.

SIGNOR SACCHI, whose researches in Italy, in association with the late Mr. George Hart, brought to light many items of interest connected with Stradivari, has written a biographical notice of Count Cozio di Salabue, the famous connoisseur of violins, which is shortly to be published by Messrs. Hart and Son, of Wardour Street. As the Count was instrumental in obtaining the models, moulds and several violins, including the "Messie" Strad, which remained in the hands of the descendants of the great maker, and had a considerable amount of correspondence with Paolo Stradivari in reference to his father's estate, this little work should contain matter of great interest to all players of stringed instruments and the publication will no doubt be eagerly awaited by them.

THE BOLTON CHAMBER MUSIC SOCIETY gave their first concert of the season on October 17th, when Mr. John Lawson was

the violinist and gave as solos "Andante from First Concerto," Molique, and Sarasate's "Nightingale's Song. Mr. Leo Smith was the 'cellist and played Davidoff's "Romance in G" and "The Fountain." At the second concert, which will take place on December 5th, Miss Edith Robinson will be the violinist and Mr. Carl Fuchs the violoncellist.

DR. PUDOR was the violoncellist at a concert given by Mr. Felix Corbett at the Middlesborough Town Hall at the end of September, when he took part, in conjunction with the concert given, in a violoncello and piano duet, Sonata, Op. 36 (first movement) Grieg. Dr. Pudor also gave as solos a cantilena by Goltermann and a tarantella by Popper. In the second part he was heard to great advantage in Servais' fantasia, "Souvenir de Spa."

The largest and most important sale of musical copyrights that has taken place in recent years will commence on November 7th, 1898, when MESSRS. PUTTICK AND SIMPSON will bring under the hammer the music publishing, pianoforte, organ and musical instrument business of Messrs. Robert Cocks and Co. The catalogue will consist of some 600 pages and it is expected the sale will last between a fortnight and three weeks.

MDLLE. NADIA SYLVA will be the violinist at Mr. Sinkins' morning concert to be given at the Queen's Hall on Thursday, Nov. 3rd.

The winter examinations of the College of Violinists will be held during November, December and January at all the usual centres, and it is anticipated they will be held for the first time at a very large number of other towns. It is satisfactory to hear that the teaching work of the College in London is steadily increasing. The number of pupils and the progress made afford great satisfaction.

MISS NORAH NICOLAS, a talented young pupil of August Wilhelmj, gave a highly successful concert at Steinway Hall on Oct. 20th.

MR. JOSEPH HOLLMAN, the violoncellist, will be the solo instrumentalist at the Saturday afternoon concert at the Crystal Palace on October 29th.

Amateurs will be interested in learning that a portrait and short sketch of Mr. W. E. HORN, C.E., the well-known amateur 'cellist and Hon. Treasurer of the Westminster Orchestral Society, will appear in the November number of *Musical Answers*.

M. LAMOUREUX, the celebrated Parisian conductor, having met with an accident which will confine him to his bed for a fortnight, his

first concert at Queen's Hall, announced for November 2nd, is postponed until after Christmas. The concerts for November 16th and 30th, for each of which there is an excellent programme, will take place as announced.

Violinists Abroad.

KING OSCAR II. of Sweden, was exceedingly pleased with a new "Rhapsodie Suedoise" by Emile Sauret which was recently played to him by Mr. Frederik Frederiksen and he has invited this young artist to repeat the performance during the coming winter at one of the Symphony Concerts at the Royal Opera House, in Stockholm.

Here is an excellent programme of a concert which recently took place at the Town Hall, Melbourne, with an orchestra of fifty-nine artists under the conductorship of Prof. G. W. L. Marshall Hall; it included the first set of Hungarian Dances by Brahms; overture, "The Ship of the Fiend," by Hamish McCunn and the "Erioca" Symphony by Beethoven.

The American Art Journal reports the recent successful appearance of a new violinist, Bernard Linsheimer, who distinguished himself at the Hotel Champlain in works by Pierne, Svendsen, Godard and Hubay. *The Pittsburg Press* says: "The warm reception which greeted him, showed that his reputation had preceded him. Mr. Linsheimer possesses an intensely sympathetic and at the same time a powerful tone and fairly made his beautiful instrument sing. After prolonged applause he gave Wieniawski's 'Legende.'"

Mr. Leo Schultz, the well known violoncellist of the Boston Symphony Orchestra, has joined a New York organisation of Chamber Music. He will also be the first violoncellist of Powell's Orchestra.

A new musical contemporary, entitled *Musical America*, which is edited by John C. Freund, made its appearance in New York on October 8th. I wish our young contemporary a long and prosperous career.

M. Musin fairly captivated his audience by his recent performance of the "Violin Concerto," by Lalo, which work is acknowledged by the American press as being one of real beauty and merit, proving an acceptable addition to the rather limited modern concert repertory of violin music. It may interest my readers to know that this "Concerto Russe" was originally dedi

by Lalo to M. Marsick, professor of the Paris Conservatoire. It was played for the first time by M. Musin at the Liege Royal Conservatory orchestral concert on February 12th, 1898.

Amongst the engagements with foreign violinists there are pending, Leopold Auer, Director of the Imperial Conservatory in St. Petersburg, and Willy Burmester, the brilliant young German violinist, who has already met with such great success in New York.

Henry Schradieck, the renowned Leipzig virtuoso, has accepted the post of head professor of the violin at the Broadstreet Conservatory of Music, Philadelphia.

Miss Leonora Jackson, the young American violinist whom we have all had opportunity to hear and to admire, is said to have accepted several engagements in the United States this season.

Anton Hegner, who seems to have settled in New York, has recently written a new concerto for the violoncello, which is in course of publication by Messrs. Breitkopf and Haertel, of Leipzig. The composer intends playing his work during the forthcoming American season.

The famous collection of violins and bows, which belonged to the late Edouard Remenyi, is now on exhibition and sale at the well-known studio of Mr. Victor S. Fletcher, New York. E. POLONASKI.

Mr. Aldo Antoinetti is a young violinist of whom many things are prophesied, and some of the prophecies appear to be on the way to realization. He is the son of an Italian father and English mother, and, after studying with the former, entered the Royal Academy of Music, where he was a pupil of Sauret's. He has already played in London, at the St. James's Hall, and was much praised for his interpretation of the Mendelssohn Concerto. Recently, together with Mons. Sauret, he visited Berlin and gave an orchestral concert in the Sing-Akademie there, when he played Dvorak's Concerto in A minor, Max Bruch's in G minor, Saint-Saëns "Rondo Capriccioso," and Sauret's "Elegie." He made a great success, and was recalled six or seven times after each item of his programme. Newspapers before us speak of his wonderful intonation, perfect bowing and execution, beautiful cantilene and rare warmth of feeling. Mr. Antonetti is now touring in Italy and will shortly return to London and then we shall doubtless hear further of his musical genius.

"Female Violinists, Past and Present," is the name of a book about to be published by Miss Gertrude Paulette Ogden, of Chicago. Although it was originally intended that the work should be limited to female violinists, Miss Ogden has recently decided to add sketches of female violoncellists to those of the violinists, making the book a more extensive and comprehensive publication.

A "hypnotic violinist" has come into view. According to the American papers she puts her audiences into a condition of "perfect tranquility." We know of some violin players who are far from being hypnotizers, yet contrive by their playing to create a condition of somnolence. We mention no names.

The dates of the Wagnerian performances at Bayreuth next summer have just been fixed. Only two cycles of "Der Ring des Nibelungen" will be given, and they are to take place on July 22nd and three following days, and August 14th and three following days. Dr. Richter will conduct the first, if not the second, cycle. There are to be performances of "Die Meistersinger" on July 28th, August 1st, 4th, 12th and 19th, and of "Parsifal" on July 29th, 31st; August 5th, 7th, 8th, 11th and 20th. The latter will probably be conducted by Herr Mottl.

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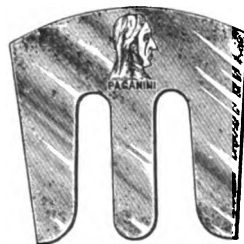
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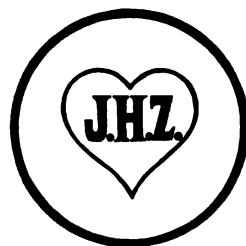
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CHATS TO 'CELLO STUDENTS.

BY ARTHUR BROADLEY.

(Continued from page 173).

SPECIAL EFFECTS.

THERE are various effects possible on the violoncello, which one often finds introduced in modern solo compositions, but on which most works on the art of violoncello playing are strangely reticent. Some of these effects may perhaps come under the head of trick playing, but as they are to be found in the works of such masters as Servais, Davidoff, Popper, etc., it will be advisable to devote a little time to their consideration.

Servais—who is credited with doing more by his compositions and playing towards giving the violoncello a firm standing as a solo instrument than any previous writer, and perhaps any subsequent player-writer with the exception of Popper—makes free use of most of the effects here treated.

The most common effect, generally known as "trick staccato," may be explained as follows :

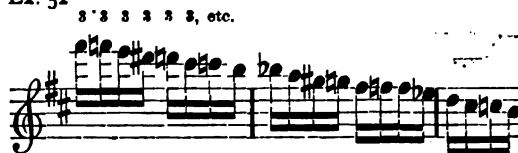
Ex. 51.



The left hand takes no part in the division of the notes, the third finger merely gliding from the highest note of the passage, down to the open A string; the finger should press uniformly on the string, the division of the notes being accomplished by a nervous tremolo movement of the fore-arm which causes the bow to proceed in a series of rapid jerks.

The right hand wrist remains fixed, the pressure on the bow being almost uniform. The above kind of staccato must not be confounded with solid staccato. It is possible to attain a very high rate of speed in a passage as Ex. 51 if executed as explained, but apart from this, the effect is entirely different than if performed with solid staccato, even if it were possible to play the passage as rapidly with the latter form of bowing. Another kind of chromatic passage produced wholly by a bow movement may be found in Davidoff's "Am Springbrunnen" and Popper's "Elfentanz." The following (Ex. 52) is taken from the latter work,

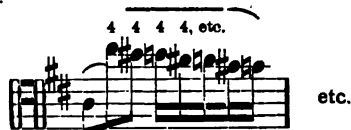
Ex. 52



The finger should glide along the string as previously explained, the division of the notes in this instance being accomplished by a rapid spiccato movement of the bow, producing a series of short detached strokes. In a passage of this character it is impossible for either player or listener to discern whether the exact chromatic scale is actually played; the only method to approach anywhere near a faithful interpretation of the passage, is by a correct division of the bow strokes in groups of fours, at the same time carefully regulating the speed of the gliding finger. It will be evident that the gliding must be more rapid when the lower positions of the instrument are reached than in the high positions; thus in commencing the above passage (Ex. 52), the notes being nearer together in the higher positions than in the lower, the hand should move correspondingly slower; the movement becoming more rapid as the passage proceeds.

A third method of producing a chromatic passage—this time, however, with the left-hand, without any assistance from the bow for the division of the notes—seems to be a speciality of Servais. It is introduced both in slow portamento effects and rapid chromatic passages.

Ex. 53.



The bow should be drawn as for a long sustained note, the division of the notes being caused by a series of rapid jerks performed by the left hand. The finger should sustain the pressure on the string during the whole passage, the movement is similar to that explained as the method of producing the vibrato, with the addition of the forward or backward progression of the hand according to the requirements of the passage. The passage may be played with any finger, but it is advisable to use the fourth finger for a descending passage (see Ex. 53) and the first or second finger for an ascending chromatic run. It is also here impossible to attempt to play the real notes except in very slow passages; to execute a rapid chromatic as

above, the player should merely grasp the time of the semiquavers, and regulate the distances for each movement as previously explained.

The same effects as above examples are also possible in octaves, they are produced in a similar manner.

SUL PONTICELLO.

A style of bowing which seems to be either very little understood, or very much neglected, is "sul ponticello" bowing. In string quartets, orchestral music, etc., a very fine effect is possible if all the players execute it in a proper manner. The bow should be drawn quite close to the bridge, with only medium pressure applied, the stroke should be performed more rapidly than ordinary bowing. This bowing executed by a number of strings gives a very weird effect, the only objection to its use being that if great skill is not used, the string, instead of vibrating as a whole, will vibrate in segments, thus giving out one or other of the natural harmonics. It is stated that Paganini used to play certain passages in harmonics after the above manner; harmonic tones may be produced on any stopped note, by the bow alone, as follows. The bow should be drawn very lightly across the strings near the bridge, the left hand fingers firmly stopping the notes; various harmonics may be produced with one fingering by slightly varying the position of the bow, moving it slightly nearer or away from the bridge. Except for special passages, which are really intended for this kind of ponticello harmonic playing, it is not advisable to introduce it; the slightest irregularity in the position of the bow on the string will alter the harmonic notes to a great extent.

FLAUTANDO.

Of more real use than the preceding, is the bowing sometimes styled *sotto voce*, or more properly "flautando"; the tone produced by this manner of bowing is of a beautiful soft flute-like character, and serves as a grateful change to a continued hard tone. It is accomplished by causing the bow to be drawn near the fingerboard, and without any pressure being applied; the strokes should be drawn much more rapidly than for the usual way of bowing, the change of bow-strokes being accomplished almost unheard. It is practicable for any sustained cantabile theme, especially if the tone is to be kept *piano*; great freedom in bowing must be obtained before anything like perfection be arrived at, the only objection to its introduction being the manner in which phrases

are "chopped up" if bowed in this manner; this, however, is more apparent on paper than in the performance, as if the bowing is skilfully managed it is possible to reverse the strokes without any perceptible break in the tone, the phrase being as continued as if executed with one sustained bow-stroke.

PIZZICATO EFFECTS.

Various effects are possible in pizzicato playing, such as the close shake, the pizzicato glide; the latter if done well has a very good effect, especially in chord passages, the fingers should glide to the next chord almost as soon as the strings are plucked. Grace notes are also possible in this manner; the string is plucked for the grace note, then the finger rapidly glides to the principal note during its vibration; the string only being plucked once for the two notes or chords.

(To be continued).

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BY HORACE PETHERICK.

Of the Music Jury, International Inventions Exhibition, South Kensington, 1885; International Exhibition, Edinburgh, 1890; Expert in Law Courts, 1891; Vice-President of the Cremona Society.

(Continued from page 177.)

CAUTION must be exercised that the action of the tool is arrested at the right moment, that is, when the opening made in the fresh wood is worked closely up to that of the old; the tool should not be allowed to work against the walls of the old aperture as there is much risk of damage or enlargement and the necessity of a fresh peg, which is to be avoided, if the set of pegs have been doing their duty well and are free from splits. In the fitting of the peg, a degree of tightness into the new wood will be found advantageous; the surface being fresh and softer than that of the old, soon accommodates itself during the insertion and revolution of the peg, whereas the process will have been going on a long time with the old walls which have become hardened. After a few turns with the inserted peg, the fitting of it will have been tested, and if satisfactory, it may be taken out; a piece of soft chalk stroked down and followed by a piece of very dry old soap in the same manner at the parts coming into contact with the interior walls of the aperture and will stop any squeaking or catching. The proportion of soap to chalk must be varied, the one, soap, being increased

according to the catching or jerking and lessened if there is too much slipping and no grip. It may be as well to note at the same time that the peg should be quite circular, or it will revolve by fits and starts notwithstanding soap and chalk, or any other mixture.

We may now take another degree lower down and study the treatment best for a fracture similar to that last described, but which, if at one of the lower pegholes, may appear quite as difficult to manage, if not more so, as at the upper part, in consequence of the curved form of the shell or lowest part of the grooved back of the scroll. Firstly, the cleansing must be effected and drying, as previously with the upper fracture, bringing or pressing the parts together for testing their accuracy of fit. The cramp must be again brought into use. Owing to the wider and deeper hollowing of the back at this part and the longer and often very unequal continuation of the line of contour, the shell or tail end sometimes curling up more abruptly than usual, an increase in the substance of the padding against the cramp will be found necessary. A piece of cork cut or filed to the shape will prove handy and effective. The superficial area of the interior walls of this part of the pegbox being much greater, the thickness ditto, there is seldom a necessity for fitting a block of wood in the manner before mentioned, unless as sometimes it is found, the part has been so worm-eaten as to be too weak for its work of supporting the pegs and sustaining the strain of the strings. In that case, excision of the "honey-combed" part is obligatory and a slice of wood must be let in as before explained. Sharp shaving with a minimum of force will be required. Should the worm-eaten portion extend to the outsides or "cheeks" of the pegbox, it would be well to insert here also another slice of fresh wood as before, the length according to requirement, but in these instances, the portion of the head piece under consideration being lower down and broader, the grain of the inside slice may run continuously with the original wood. It will also be inserted first, and not until the glue is quite hard will the arrangements for the outer one be commenced.

Especial care will be required in the management of the cramps—one or two may be necessary—as, if mere padding is placed between the iron and the wood, the latter being in a state equivalent to rottenness will be crushed together and the shape will be ruined. As a preservative against accident a piece of soft wood, perhaps a quarter of an inch in thickness, and cut in width and shape

equal to that of the "cheek" of the pegbox and placed over the part with a piece of paper against the varnished surface, will enable the rotten portion to keep its form, the pressure being distributed; care must be exercised in carving the block of wood that it reaches over and quite on to the sound parts. When the glue has hardened perfectly and the cramps have been removed, the careful shaving down and finishing of both the inner and outer blocks or slices may be proceeded with. If the burrowings and tortuous course of the obnoxious depredator give indication of its having been of huge proportions for its species, for these creatures vary in size from a small pin to nearly an eighth of an inch in diameter, and the tunnellings are not very close together, then pieces of fresh wood matched carefully and fitted in the manner before described, must be inserted and glued in. This will, if the wood is much riddled, be much like mosaic work, the fitting in of the pieces running here and there over the surface. The contour, however, is preserved by this treatment, it being difficult, unless the repairer has considerable artistic knowledge, to keep or reproduce the exact form if the half or more of the pegbox and adjacent portions are cut clean away as is often done.

Scrolls of masterly design and execution are frequently met with mounted on a pegbox, selected or carved, without the least reference to the style of the original, imparting to the whole a hideously mixed and vulgar aspect. Save then, every morsel of the original work that you possibly can, especially if it be the work of old Italian makers, as it will be sure to have about it some points of interest, or that will call for your admiration of its artistic merits. Bear in mind that at the present day utility and low price are "to the front." Unfortunately for art, a very large section of the public called musical, ignore the artistic aspect of the violin, apart from its individual authorship and monetary equivalent, and think almost solely, not always in the right way—about its working, or sounding capacity. To them one sort of curled heading to the pegbox is as good as another, if strong enough, the whole of this part of the mechanism being simply dedicated to the winding up of unwilling "catgut." The old masters, their pupils, and modern imitators, have thought otherwise and treated this portion of the structure as that in which they could concentrate much of their best artistic talent. To them it has been the crowning head piece of the work, and requiring for effect the

closest attention in detail. Every part of it has received, by each master, a distinctive touch of tool, or conception of design, that the modern repairer should earnestly "read, mark, learn, and inwardly digest," so that if a small portion is by carelessness, or unavoidable accident, chipped off, the contour may not by restoration (?) be spoilt, or the flow of line ruinously disturbed. Some remarks might be made by some admirers of high finish in its simple sense, about the bold unfinished gouging of some of the old Italian makers, and queries whether the irregularities should be studiously followed up by the repairer, as it should unquestionably be with work of high refinement and minute finish. The answer is at once simple and conclusive, every part that can be preserved should be so, and well studied, that the new work may be a continuation of the old to the minutest detail, even to the accidental emphasis of tooling left by the maker.

The fact must not be overlooked, that rough as some work looks at a glance, it has been, by masters of their art, properly thought out beforehand. Rapidity of execution, coupled with fine artistic style, is not to be acquired within a short space of time. In most of the apparently rough hewn scrolls of the Italian masters there is to be seen the result of experience in cutting, perhaps, hundreds of them previously. If we examine closely the mannerism of the different schools with regard to that seemingly insignificant termination of the back grooves called the shell; the different ways, breadths, depths and direction of the gouging will be found to give, not only an accurate indication of the country, or city, in which it was carved, but with it the school, or style to which the maker belonged, besides his own individuality. As a landmark for distinguishing these interesting particulars, every part of the scroll of an old master, with its belongings, no less than any other part of the instrument, should be treated by the repairer with much reverence for its age and respect for the talent expended on it in course of its construction. That this is not always acted up to I am reminded by an instance that came under my personal knowledge many years since.

A repairer and maker of some experience was examining a violin by one of the old Italian makers, that had, underneath the shell a rather sudden demarkation at the part where the graft had been fitted in. He remarked to the party who brought the violin, that if it were his own, or had been requested to put it in good order, he would

file, or glasspaper down the edge round the lower part of the shell, so as to make it conform with the modern work. The violin was not entrusted to his care, nor do I think many others were, judging by after events. Trust not any violin of value or interest to this class of repairer, or grief will count you for its own and mortification that of the fiddle.

ANTONIUS STRADIVARIUS.

BY HORACE PETHERICK.

(Continued from page 175).

THE number of pupils and assistants who worked under the eye of Stradivari in his prime, might, if we knew all, be more considerable than we should be prepared to expect. The proportion in the usual course of nature, of those able to single out a path for themselves, prove their individuality superior to their fellows or eventually become of great eminence, must of necessity have been comparatively small. There may have been many working "on and off" under the eye of the master at different periods who were without ambition or the talent to rise above the position of humble helpers among their more talented brethren, born to be assistants only, and in consequence, never heard of outside the studio. These and the before mentioned must all have had something to do with the instruments their master was sending forth into the world; the more clever ones being intrusted with more responsibility on particular work. It is not impossible to fix upon the probable parts the assistants would be allowed to work upon. In the first place all the designing, drawing out and tracing down of the pattern on to the mould or on to the prepared blocks that were to be carved into necks, scrolls, or marked out for ribs.

The different stages most probably following each other were as follows—firstly, the master having been commissioned by a wealthy patron to make of his best pattern and highest finish a quartette of instruments, he would take from his rich store of pine and sycamore, that he had taken so much trouble and skill in collecting together, such pieces that appeared to him suitable for the instruments to be constructed. The upper and lower tables had previously been hewn or sawn to size, then the jointed back and front, if both were so, planed carefully and made ready for the master's work, which would first come on

to the wood as a careful tracing from his original design. Sometimes the tracing down may have been done by some advanced pupil or competent assistant. We may fairly assume the presence of one or two, if not more, assistants, besides a pupil or improver. One would be selected for the bow-sawing of the pattern, another afterwards receiving it for roughly gouging out according to measurements at hand or marked by the master. Another had meanwhile the bending of the thin slips for the ribs to the necessary curves, or working down the corner and end-blocks that had been affixed to the mould. Another, if not the same, might have been carrying out the first stages of the working of the scroll, or perhaps a very competent and trusty assistant would be allowed, under the eye of the master, to work on more advanced forms, making ready for the final or necessary touches of the master-hand. The *fff* may have been traced down and even the upper and lower circular holes bored. Further, it is not impossible, that after the modelling back and front had been sufficiently advanced the glueing and screwing down was intrusted to an assistant, as also some of the finishing up with glass-paper or other material in use at the time and place, of parts of minor importance. These are, perhaps, the majority of the details in which the individuality of the handwork of the master was not obligatory in evidence.

In carefully summing up what could have been done by other hands than those of the busy master, it would be extremely difficult, if not impossible, to account for the extremely large output of the great Cremonese even when taking fully into the balance his very industrious habits and extraordinary long working career. Assuming the above view to be reasonable, the number of new instruments which left the Stradivari house must have been very large. It is well known that the master undertook the repairs of musical instruments, which department would require some personal attention or supervision even if actually executed by his assistants or his two sons, Francescus and Omobono, who, when their father died, were not very young, the first being sixty-five years of age and the other fifty-five. They had most likely worked with their parent for about forty years and must have done much of making and repairing, that is crediting them with some of their father's industrial tendencies. Stradivari had two other sons by his first wife, Francesca Ferraboschi, one, Giulio, died 1707, aged forty; the other, Allesandro, in 1732, aged fifty-five. Nothing seems to be known as to

whether they were brought up by their father in his own craft or not; if they were, there is time for them also to have done much work with him. There was a son by his second wife, Antonia Zambelli, who died 1727, aged twenty-four, who under the same circumstances may have helped. We have thus five sons of Stradivari, who, if they were all taught the art, may have been working together besides other assistants at the same time. Carlo Bergonzi has already been mentioned but although he came late into the field, yet there seems a slight indication that he may have had to supply the place of others who had departed for the carrying out of their own schemes. Having so far roughly estimated the kind and amount of work, not necessarily his own, on the violins that were sent forth by Antonio Stradivari, we may glance at the particulars of detail that demanded his handiwork and that solely. That there were connoisseurs living at the time of Stradivari, as also in the previous century and earlier, there is room for doubting. Workers in art reduce their inspirations to tangible forms helped by colour that people may see them and, comparing them with what may have gone before and have been executed at the same time, pass judgment on them. In like manner Stradivari, like other masters before him, knew that his handiwork would be scrutinized as well as the tone of his instruments. It was therefore obligatory that purchasers should know his work, that in fact his sign-manual should be always present. Contemporaneous with him were makers, artists, who had been initiated in the mysteries of the manufacture and application of the wonderful varnishes which have since by their renown made them famous throughout the civilized world. There was nothing either in the varnishing material or application that could, even by a critical eye, be discerned as different to what might be seen on many of the Amatis; these must have been numerous at the time; the Ruggieris and the Venetian masters, but these makers did not in the application always work up to a certain standard of excellence, whereas Stradivari always did. There was a consummate beauty of result in this branch of the liutaro's art known to many, beyond which it was not possible to go. It was therefore in the construction and workmanship then, that the sign-manual was perceptible. With this view Stradivari seems to have been careful to let the evidence of no hand but his own be seen in parts that were sure to be closely examined as evidence.

(To be continued).

A DUET WITH A THIRD PART.

By DR. T. L. PHIPSON.

Author of "Scenes from the Reign of Louis XVI., etc.

THERE are some grand duets for violin and piano; for instance, the well-known "Guillaume Tell" duet by De Bériot and Osborn; and I even prefer to this the "Gazza Ladra" duet by the same composers; their "Barbier de Séville," is, also, very fine indeed. But these all require artists, both for violin and piano. They are as much beyond the reach of ordinary amateurs as are the *Concertos* of De Bériot with piano accompaniment, the "Airs Hongroises" of Ernst, or "Le Streghe" of Paganini.

But De Bériot has written many very beautiful compositions on operatic subjects in which both violin and piano parts are intended for students and amateurs. They form a progressive series, the earliest numbers being quite elementary, and they can be recommended as charming compositions for young persons and excellent studies for accompaniment.

It was one of these, based, if I remember rightly, on a lovely theme from Donizetti's "L'Elisire d'Amore," that was being performed by young Signor Valledori and his aunt, Signora Bertoldi, at a *soirée musicale* in Florence, one autumn evening of the year 1880.

The boy violinist had received some lessons from the renowned Guido Papini, and was already beginning to give proof of decided talent. His aunt, being a good pianist, was anxious to show off his budding accomplishments to her numerous friends; so, in September 1880, just before the schools were about to re-open after the holidays, she invited her young nephew to pay a visit to the Villa Vistari, and after a week's practice, when he could play his "Elisire d'Amore" piece in a tasteful and expressive manner, she intimated to her husband that she would like to give a musical evening.

This was soon arranged. About a hundred persons, belonging to the best families in the neighbourhood were duly invited; and almost everyone of them accepted the invitation.

The Bertoldi's were rich and influential people. Madame Bertoldi and her husband had resided for many years at the Villa Vistari, a charming residence on the banks of the Arno, and they were blessed with everything this world can bestow, except offspring. So they had taken considerable interest in their young musical nephew, Enrico Valledori, son and only child of a brother who had failed in business, and was now employed in a minor post at the Custom House.

Everyone looked upon this school-boy nephew, who played so nicely on the violin, as likely to inherit the ample fortune of his uncle and aunt Bertoldi; and, indeed, they had almost promised as much, provided that the boy behaved himself properly.

He was then nearly sixteen years of age, and very fond of his aunt, who made him little presents of chocolate, or cigarettes, and sometimes, by way of encouraging his musical studies, a new duet for violin and piano.

On the evening mentioned, the guests began to arrive soon after sunset, and numbers of elegant equipages drove up to the gates of the villa, until, in the course of a short time, a numerous company of gaily dressed people had assembled in the large drawing room, which was beautifully decorated for the occasion.

Young Valledori had got his violin well in tune to the grand piano before the company arrived; and he had rehearsed his piece that same morning with his aunt. Nevertheless, he felt rather nervous, as his eye wandered among all those fashionable people, many of whom were good musicians themselves, and he blushed

and trembled alternately as he thought of the part he was going to take in the evening performances.

Shortly after all the guests had arrived, a young servant girl, about twenty years of age, remarkably good-looking, and very neatly dressed, entered the hall of the villa, carrying a brown paper parcel. Addressing herself to one of the servants she told him that Count and Countess Alari, who were among the guests in the drawing-room, had forgotten to put the overcoat of the Count and certain wraps of the Countess into their carriage, and that, as the old Count was very subject to take rheumatism, if exposed to the night air, she had hastened to bring these things, and would be glad if he would put them in the anti-room with the Count's number upon them. The servant said it would be all right.

"And be sure," added the girl, "that you do not place anything on the parcel, as Madame's cloak is trimmed with very delicate feathers which must not be crushed."

"All right," again replied the footman; and the girl withdrew.

After awhile, the loud buzz of conversation in the drawing-room was hushed, and the music began.

It is impossible here to give a detailed account of the programme, which had been carefully constructed, and written out on gilt cardboard by Madame Bertoldi herself. After a brilliant performance on the piano, came a song by an amateur basso, who gave the audience the benefit of his interpretation of Mozart's "Non piu andrai." This produced a rather extraordinary effect, but nothing to what was about to follow.

The young violinist and his aunt then began their duet for piano and violin on Donizetti's "L'Elisire d'Amore." The opening bars were very well played, and everything gave promise of an exceedingly pretty performance, when, in the middle of the exquisite *Cantabile* that followed, a most extraordinary "third sound" was heard, and heard very distinctly.

At first, it appeared as if the boy violinist was playing his part in double notes, some of which were decidedly out of tune. It was certainly not the mysterious and luscious "third sound" of Tartini, about which so much has been said and written. Altogether, the effect was so surprising that the guests looked at one another in astonishment. And, as this effect increased, rather than diminished, the astonishment became more and more intense, bordering, in fact, upon alarm. It could not be believed that such extraordinary results could be naturally produced upon a violin (unless the evil spirit had something to do with it), even in the hands of a "youthful Paganini"—as aunt Bertoldi fondly called her young nephew.

A duet with a third part in it, such as this, had never been heard before, even by the fastest and most fashionable of the Florentines present.

At last Madame Bertoldi and others thought it necessary to inquire what was the cause of this singular effect. She stopped playing, and looked up into her nephew's face. It was an inquisitive glance, as much as to say: "What on earth are you doing?" But his blank countenance merely replied: "I'm not doing anything at all, dear Aunt"—and this was true; for he had then ceased playing. And yet this extraordinary third part in the duet continued all by itself!

It could only be compared to the squealing of an infant, and, evidently, it did not come from the violin, after all! It proceeded from the adjoining anti-room where the cloaks and hats of the guests had been deposited. Finally, it was traced to the brown paper parcel left by the pretty servant girl for the Count and Countess Alari; and, on its being carefully opened it was found to contain a charming little cherub of a child about eight months old.

As the Count and Countess Alari, when appealed to, most decidedly declined to own it, and solemnly declared that they knew nothing whatever about it, the good-natured Madame Bertoldi, having no children, decided to adopt it herself, and handed it over to her maid to be looked after until she was at liberty to attend to it herself.

How this newly discovered element of humanity, which was not "found under a gooseberry bush," will eventually affect the inheritance of the young violinist, remains to be seen, as the Bertoldi's are still living, and, we all trust, likely to live for many long years. But one thing is certain, namely, that not one of the guests present at that famous *soirée musicale* will ever forget the wonderful duet for violin and piano with a third part in it.

In the foregoing account I have, of course, been careful to disguise the names of the actors of this little episode of real life; and if any of my readers who have spent more than the usual two or three days in Florence, should recognize the persons, I trust to their honour not to divulge the fact.

Young Valledori is at present a promising engineer, and still plays the violin as an ardent amateur, whenever opportunity occurs.

With regard to the little child who formed, accidentally, the third part in the duet, she is now just ten years of age, a pretty blonde, with large blue eyes, and round, rosy cheeks. Under Signora Bertoldi's motherly care, she has developed a taste for music, and has already begun her violin studies under a distinguished pupil of Giovachino Giovachini, and some day, perhaps, she may play a *real* third part with her adopted mother and the young gentleman who now passes as her cousin.

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 8, Green Terrace, Rosebery Avenue, London, E.C.

MUSIC AT BLACKPOOL.

To the Editor of THE STRAD.

SIR,—The season at Blackpool is now practically over, and the eleven orchestras have departed, or merely drag on for a few weeks longer in an attenuated form. The musical results have been about the average of other seasons. There has been a good deal of bad music, a good deal of good music, a fair amount of music of a high class and the usual absence—almost total—of classical chamber music.

The Tower Pavilion, a large room of singularly excellent acoustic qualities, has been the scene of action of an excellent orchestra under the direction of Mr. Oliver Gags. Numbering about forty performers this band has given really fine performances of a wide range of compositions, though somewhat hampered by the exigencies of the variety entertainment which forms part of the programmes. Violin solos have occasionally been played by the leader, Mr. T. Gags, who has facile execution, and a sweet, though not very powerful tone. On the two occasions when I heard him the compositions were not such as to merit any detailed notice.

What I have written about the Tower Pavilion band, would almost exactly apply to the orchestra at the Winter Gardens Pavilion, excepting that the ballet is a great feature of this latter. The last two seasons

Sunday sacred concerts have been given at these two places of entertainment, and have been greatly appreciated and largely patronised. When you consider that all the places of worship in Blackpool would not hold one-fifth of the people in the town during the season, it will be evident that these concerts have a *raison d'être*. In reference to the music the word "sacred" must be understood in its broadest sense. I was pleased to observe that Mr. Greenbalgh, the leader of the Winter Gardens Pavilion Band, played the first concerto of de Beriot at one of these concerts. Benefits have been the order of the day lately in the North Pier Pavilion, and that of the band was rendered noteworthy by the appearance of Mr. John Dunn. He played the "Fantaisie Caprice" of Vieuxtemps, and as an encore, an unaccompanied version of "Home, sweet home." Afterwards he played Sarasate's very popular "Zigeunerweisen," and as an encore Bazzini's "Dance des Lutins." These last were in the place of Paganini's "Le Stregghe," the orchestral parts of which had somehow gone amissing. I was thankful they had, for I think "Le Stregghe" about the very worst of the many wretched acrobatic monstrosities Paganini has bequeathed to a still infatuated posterity.

Mr. Dunn played with his usual brilliancy of execution and met with quite an ovation. I can not say that I was greatly pleased with his rendering of the adagios, and had an impression that he would have given a much more refined and self controlled interpretation if he had been playing before the London Philharmonic Society. One can carry this principle of adaptation to the supposed capacity of an audience too far. The audience comprised far more cultivated musicians than Mr. Dunn perhaps expected in a place like Blackpool. Within five feet of me were two doctors of music, one a very distinguished man indeed, and I know that many professional musicians and highly cultivated amateurs were in the room.

Mr. Dunn's playing of the "Zigeunerweisen" and the "Danse des Lutins" was an example of prodigious virtuosity which aroused the most enthusiastic response of the large audience.

Mons. Speelmann's benefit took place a week before, when he played the Mendelssohn concerto. The concert next but one after he played Wieniawski's well known "Legende." Speelmann's playing of this composition was a revelation. The dreamy, mystical sentiment of the piece was realised to absolute perfection. Thanks also to the orchestra, which, under the baton of Mons. Samuel Speelmann, provided an atmosphere of harmony so perfect in its adaptation to the solo instrument that there was the utmost realisation of the possibilities of the composition. I have never heard it surpassed. But exquisite sensitiveness of accompaniment is always a feature of this excellent band. Twice at these concerts I have heard a tarentella for orchestra, composed by Maurice Speelmann. It is one of the most captivating tarentellas I have heard, and the orchestration is exceedingly effective, I might say, masterly. I can recommend it to those who have the control of orchestras as a composition certain to be very well received. Mr. Drake again gave a fine performance of Saint-Saens's 'cello concerto, but I did not think the tone of Mr. Drake's 'cello equal to the calls made upon it.

Blackpool.

Yours truly,
LANCASTRIAN.

MRS. PLOWITZ-CAVOUR will give her third annual evening concert at Steinway Hall on November 8th, assisted by Mdlle. Marie René, Miss Edith Martin, Mr. Frederic Hosking, Mr. Tivadar Nachéz, violinist, M. Emile Blanchet and Mr. Henry R. Bird.

BEETHOVEN'S VIOLIN SONATAS.

By J. MATTHEWS.

(Continued from page 179.)

III.

THE fourth sonata, Op. 23, in A minor, contains the following movements:—Presto, six-eight time, A minor; Andante scherzoso, piu allegretto, two-four time, A major; Allegro molto, common time, A minor.

The first movement opens with this subject:—

EXAMPLE 10.

Our modern tarentellas are anticipated in this presto. It is also noticeable for the unusual feature of two repeated sections, the mad pace proper to the movement making this possible with good effect. Beethoven has studiously refrained from the use of full sounding chords for the sake of effect; the part-writing is clear and distinct as in a piece of Bach's, and in this light it must be viewed, and not from the standpoint of the modern sonata. The rhythmic variety so characteristic of Beethoven in the majority of his works finds here no place, but the "Tarentella" rhythm and feeling is maintained to the end.

The "Andante scherzoso, piu allegretto" is in the form of a first movement, with second subject in the dominant key of E major, full close in that key, repeat, and short development section. The principal theme on its reappearance is decorated with shakes, etc., and the whole movement shows us Beethoven in his most playful mood, light-hearted, and as full of an innocent gaiety as his predecessor, Haydn.

The allegro molto is virtually a rondo with episodes in the keys of A and F major. The first episode is singularly brief, occupying two lines only; the theme of the F major episode, first given in semibreves, is varied first with crotchets in the violin part, and then enlivened with crotchets as triplets, i.e., six crotchets in the bar as a counterpoint against the "whole notes" of the theme. Before the final reappearance of the principal theme, we are taken into the remote key of B flat, in which key the theme of the second episode is presented again to us, first in the violin part, then as a bass in the piano part. Composers do not find it an easy task as a rule, when the key of the semitone above is established, to pass back again to the original key of the semitone below, but Beethoven manages it with such consummate ease that the transition falls on the ear with an effect perfectly natural and convincing. The bass progression is worth quoting:—

EXAMPLE 11.

Having thus arrived at the dominant E of the original key, we have eight bars with E as a bass, thus reinstating the key of A minor, the original theme appearing now in the piano part as a bass. The movement is brought to a unisonal conclusion, *piano*.

We now come to one of the best known and most popular of the violin sonatas, No. 5, in F, Op. 24. Here, for the first time, the composer gives us four movements, the scheme being as follows:—Allegro, C time, F major; Adagio molto espressivo, three-four time, B flat major; Scherzo (allegro molto), three-four time, F major; Rondo (allegro ma non troppo), common time, F major.

The graceful opening theme of the first movement captivates the listener at once.

EXAMPLE 12.

To save space I have here compressed the piano part into the bass clef. Yet, notwithstanding this eloquent opening, the subject matter which follows and the treatment thereof is brilliant rather than passionate or profound. The *ff* passage in unison (after the first

full close in the dominant key of C) awakens expectation, but it subsides at the fourth bar to a *piano*. After a chromatic descending scale passage and uprising full chords in the piano part, the following fragment of the second subject is thus tossed about from one instrument to the other in imitation:—

EXAMPLE 13.

The development section appears to us curiously uninteresting for so great a master, and we are glad to get back to the beautiful opening theme, the return being effected through a shake on A and G sharp of several bars duration. In the coda, this theme appears with charming effect in the bass, echoed in alternate bars by the violin in the treble, against a triplet figure. In the final bars, the first four semi-quavers of the theme become a mere repeated turn followed by a scale passage in unison for the both instruments, bringing the movement to a perfectly simple conclusion without fuss or demonstration of any kind. An enthusiastic but somewhat rhapsodical writer once spoke of the imitative passage in the coda as the "sea echoing the stars," but, as the echo comes first the simile appears rather curious! However, Beethoven, in his Pastoral Symphony gives us the lightning after the thunder, so our enthusiast was not without a precedent for the reversal!

The piano begins the theme of the adagio, which has a passage of truly noble feeling in the middle of the movement which we really must quote:—

EXAMPLE 14.

The modulation into G flat is surprisingly beautiful, and the deeper meaning given to the theme merely by flattening its initial note, is in itself quite a stroke of genius. One wishes this mood had been maintained to the end, but the conclusion of the adagio is elegant rather than profound.

In the scherzo we are treated to one of Beethoven's jokes. The violin part appears persistently against the rhythm of the piano part, and the clashing of harmonies which result may well cause unsophisticated listeners to imagine that violinist and pianist are really and unintentionally at variance. The student will probably find some difficulty with this movement until it has been played several times with the piano.

EXAMPLE 15.

The parts being readily distinguishable, I have given the violin part above the piano part.

The finale is a rondo of the usual "comfortable" character commonly associated with this species of composition. This, be it understood, applies to the contents of the music itself. Some passages will require care with respect to the intonation, the broken octaves in the violin part, for example, about the middle of the movement, though nothing in the sonata is of any great difficulty, a fact which has doubtless helped in attaining such a popularity. But it would not be Beethoven, if, in the course of a generally easy piece some passage of comparative difficulty did not sooner or later present itself as an obstacle to be surmounted by the earnest student who aspires to play Beethoven with an outward ease and freedom.

The two sonatas we have this month been considering were originally published together in Vienna as Op. 23, with this title:—"*Deux sonates pour le Piano-Forte avec un Violon composées et dédiées à Monsieur le Comte Maurice de Fries, Chambellan de S. M. J. et R. Par Louis van Beethoven, Œuvre, 23, à Vienne chez T. Moll et Comp.*"

The first two movements of the A minor sonata were written in 1800, and the publication took place in the autumn of the following year. Subsequently these two sonatas were given consecutive opus numbers.

(To be continued.)

Examples to Beethoven's Violin Sonatas.

Ex. 10.
Presto.

Ex. 11.

Ex. 12.
Allegro.

Ex. 13.

Ex. 14.

Ex. 15.
Vn.

A CHAT ABOUT JOSEPH JOACHIM.

BY EDITH LYNWOOD WINN.

JOSEPH JOACHIM, the eminent Berlin violinist, is one of the modest men of whom genius has seen fit to crown with a celebrity greater than that of any living violinist. His method is used all over the world, and the exponents of his system of violin technic are found in every land. No living violinist can boast of such signal success as his—as a virtuoso, teacher, composer and director of a celebrated school of music.

It is related that Joachim, when scarcely fourteen years of age, came to London to play, and his good friend Mendelssohn led the orchestra. They came to a certain passage in the music of which the orchestral score was faulty. The young violinist promptly told the eminent composer of the error and, after some discussion, the latter accepted the criticism. Perhaps it was daring to criticise Mendelssohn's own composition, but since, as some one says, "only geniuses understand each other," the two were very amicable over it.

No living man of this century has been so singularly fortunate as Joachim, having for his firm friends such men as Mendelssohn, Schumann and Brahms, and that most womanly of women, Clara Schumann. And had he not, too, the powerful influence and friendship of the Count von Moltke? He was but a boy when Mendelssohn knew him, and the latter loved him like a father. On one occasion when the young Joachim went to London to play, Mendelssohn wrote to an influential friend a tender and manly letter, in which he said, "What you do for young Joachim, you do for me."

It is wonderful how the pupils of Joachim hold him in veneration. I have seen a life-sized portrait of him in half a dozen studios. I have seen the Joachim Quartet reposing calmly on the inside of a violin case. I have received postal cards innumerable from students, and the photographs of Joachim or of his Quartet exceed all others in number on these cards.

A young violinist played marvellously well at a vortrag at the Hochschule last year. After the concert Professor Joachim followed the young man to the rear of the stage, and, putting his hand on the boy's shoulder, whispered something in his ear. The boy's face flushed into a rosy glow, but he never told what his teacher had said, save that the great man had said "du" to him! What greater mark of friendship between men can the German language convey than in the use of the words "dein" and "du"?

To be with Professor Joachim for a lesson once in two weeks is a great honour; to go to him once a week is still more honour, and to be assigned to his instruction immediately on entrance to the Hochschule is well-nigh maddening to the great number who do not go. A bright young student made a wry face as he said of another American boy, "K— has a terrible 'pull' with Joachim," and he had, but no German would have omitted the "professor" in conversing—no, never.

There is no limit to Professor Joachim's kindness and indulgence in the cases of his "star pupils." A young Austrian, who was very talented, was obliged to discontinue his studies and go back to his country for military service. It was a great blow to him and to his teacher. After a year of service the boy found himself a victim of a chronic affection of the heart. Hearing of this, Professor Joachim begged the Austrian government to release the young musician and allow him to return to his studies, saying "The world will one day be richer for this young man's life."

The influence of Joachim was successful and the pupil returned to his studies, to be the "star pupil" of

his teacher, but the chances are that he will never regain his health.

Not a working man's club, or an orphan asylum, not a worthy object from cellar to court, meets with a refusal from Joachim, when he is asked to appear at "benefit concerts." His iron-gray hair, his earnest face, his dignified mien, his strong manhood, and his wonderful mastery of the king of instruments, make him respected, admired and loved by all who know him.

I have never seen more perfect dignity than his. Life is to him too serious to be a joke. He may have merry moods, but the seriousness of his calling is constantly before him. On one occasion he and Professor Halir were spending a few weeks in the country. Hearing Joachim playing a certain etude of Kreutzer, Halir rushed in and begged to know why the former was playing that. "I must practice something," the great teacher replied, "and what could be more useful than Kreutzer?"

Perhaps some music pupil has discarded Kreutzer. Let him remember that Kreutzer and Rode are the tests of his technical ability.

The friendship between Joachim and Brahms, the loftiest and most spiritual composer of his time, was very beautiful. Professor Joachim was in England at the time of Brahms's death. Professor Heinrich Barth represented the Hochschule at the funeral in Vienna. Soon there were concerts and programmes in mourning, and at all these Brahms concerts the Joachim Quartet were in demand.

On his return from England Professor Joachim found the Hochschule Orchestra playing a Brahms Symphony. Taking the baton, at sight of which every noise of tuning and conversation ceased, while every boy and girl looked with respectful and loving gaze upon their leader, the man of few words said with faltering accents, "I have come back to you. My old friend Brahms is dead. My time, too, may be short. What you do for me, do it now."

There was a hush, and then the young orchestra played that symphony as never before, and after it was all over, and their leader criticised and complimented briefly, they went out slowly and quietly into the air of a spring day, wondering if anything could ever come to rob them of their teacher.

On the 1st of March, 1889, there was a great jubilee in Berlin, a fiftieth year of jubilee at the Hochschule. A great concert was given at which Professor Joachim's compositions were played. The concerto in Hungarian style (1859) was performed by his pupils, Hugo Olk (first movement), Johann Kruse (the *andante*) and Heinrich Petri (third movement).

Then his beautiful overture to Shakespeare's "Hamlet" was played by the orchestra and the overture to "Henry IV."

There was a large and very distinguished audience, who came to pay their debt of love and esteem to Professor Joachim, and he appreciated it, for, on the wall of his salon in the Bendler Strasse, one may see a fine painting of the celebrated people who came to his jubilee.

In the midst of public life and the uncertainty of public favour, Joachim is singularly fortunate, for, as Dr. Kohut says in his excellent book, "All his pupils are attached to him with great love, and one can say that the maestro has not one personal enemy."

The statue of the celebrated violinist, Henri Vieuxtemps, was unveiled in the Place du Congrès, at Verviers, on Sept. 25th. A grand concert was given at the theatre by the four distinguished Belgian artists, Mme. Héglon, Messrs. Marsick, Ysaye, and César Thomson.

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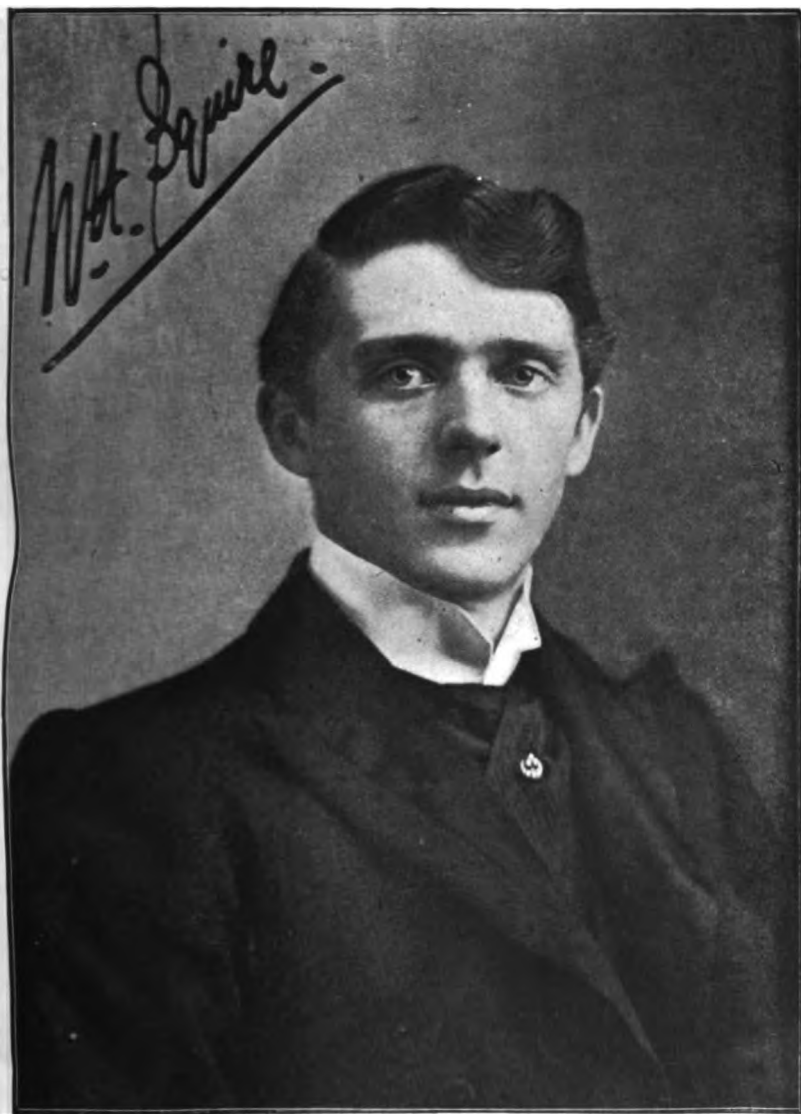
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The Strad

JANUARY, 1899

W. H. SQUIRE.

POETS and poetasters have spoken well-nigh since time was of music as the divine art. And so it is. We ordinary mortals who are neither poets nor poetasters may agree for once with the romantic personages and say that music is divine. I remember reading a few years ago a lengthy and violent (not to say rather vitriolic) correspondence in a contemporary on the subject of which was the Queen of musical instruments. I don't think that the piccolo or the big drum had any votaries at all, though they have their uses and are an integral part of the divine art of

music. The instruments for which most of the correspondents voted were the violin and the organ; and to the best of my recollection the editor of the newspaper in which the correspondence was published, when he closed the correspondence, remarked that he thought it might be taken that the violin was the queen, the organ, the king of musical instruments. Certainly there is something more masculinely regal about the organ than femininely. Equally certainly if the organ be the queen, she is of Amazonian, even Brobdignagian proportions: an ogress queen in fact.

I make so bold as to record in print my opinion that the most beautiful of all musical instruments, the most beautiful of all the means used in the divine art of music next to the human voice is the violoncello; and as the subject is an interesting one, I shall be glad to hear expressions of opinion from readers of *THE STRAD* both *pro* and *con*. And as I set out with the firm belief that there is nothing so exquisite in the realms of sound as the tones of a lovely human voice, so I swear allegiance to the violoncello because—precisely because—of the comparative similarity of its tones to those of the human voice. A rich, pure mezzo-soprano or not too deep contralto voice and the middle tones (from, say, viola C to the octave above fiddle G) of a violoncello are to the sensuous ear what nectar was in days of old to the sensuous old gods of Olympus. Nothing—always excepting singing—can be more exquisitely beautiful in sound than the playing by a clever violoncellist of some such piece of music as the “Air” by Bach to which violoncellists of taste are so attached. There is something in it so inexpressibly human, so passionate, so warm, so full of emotion and expression. But it is only when “human” in this way that the violoncello really appeals to the emotional elements in one. It was wonderful to hear Julius Klengel play a Paganini violin concerto on the violoncello, and it was still more wonderful to play it. But it is not the surprises in musical pyrotechny that delight. It is the semi-solemnity, the sensuous beauty of the tone. It is divine—the most divine of all the means used in the divine art.

A high priest in the art of violoncello playing is he whose portrait graces the pages of *THE STRAD* this month, the first of the new year—Mr. W. H. SQUIRE, of whom I think it is safe to say that he is *facile princeps* among English violoncellists of the day, and in saying this I have one eye on Mr. Whitehouse, and the other on Mr. Leo Stern, Mr. Paul Ludwig, Mr. Withers. Of this fine array of

talent I should say that Mr. Ludwig is Mr. Squire's most dangerous rival. Of course all this differentiation, so to speak, is purely a matter of opinion. Mr. Squire gives me the most pleasure to hear; Mr. Ludwig coming second in this respect. Both are *alumni* of the Royal College of Music; both are likely to do it enormous credit.

Mr. Squire, a native of Ross in Herefordshire, where he was born seven and twenty years ago, that is to say in 1871, came of musical parents, happily for him, and began to learn the violoncello at the mature age of five years! Surely an unwieldy instrument for such small hands! In 1877—or when but six years of age Mr. Squire made his first public appearance at a concert at Kingsbridge in South Devon, where at that time his parents were living. In 1883 he won a scholarship at the recently founded Royal College of Music, and there he continued his studies by the space of no less than six years. During the next five years Mr. Squire gave concerts and appeared frequently and successfully at the concerts of others in London and the provinces, and in April 1894 Mr. Manns gave him an engagement at the Crystal Palace Saturday Afternoon Concerts. This, though no unmerited honour for a player of Mr. Squire's ability, set a *cachet* upon him, and brought his name into prominence before many people who had not previously paid much heed to the young artist.

In 1895 Mr. Squire became principal violoncellist at the then Royal Italian Opera at Covent Garden, a post which I believe he has since resigned; in 1897 he was elected to a similar post of honour in the fine Queen's Hall Orchestra, of which distinguished body of players he is one of the most distinguished.

Mr. Squire has frequently appeared before Royalty. He owns and uses a valuable and beautiful violoncello, a fine specimen of Bergonzi's work, which was formerly in the possession of the late M. Libottom. In May last Mr. Squire joined the teaching staff of the Royal College of Music.

As a player Mr. Squire has a lovely tone, a fine technique and all the qualities of an artist. As a composer he has written a violoncello concerto and a number of smaller works, many of which have become immensely and deservedly popular. He has had many offers to tour on the continent, but hitherto he has had neither the time nor the inclination to leave his work in England. He is one who is a credit to his country, and who forces us to believe that music is a divine art.

GAMBA.

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest any players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins, for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, E.C.

H. R. (Manchester). Something akin to your suggestion is already carried out, a coloured slip being always enclosed with the journal when the subscription again becomes due.

M. R. (Nottingham). We have tried to find out but unsuccessfully, possibly it is a manuscript arrangement.

J. D. (N.C.). Most, if not all, the back volumes (No. 1 excepted) of THE STRAD can be obtained from this office for 5/6 each post free. It may interest you to know that copies of the first volume of our little green back are very rare and fetch high prices.

Plutarch (Northampton). 1. It is absolutely impossible for us to give any opinion on the value, etc., of an instrument without seeing it. See head of this column. 2. William Turner was working in London about 1650. 3. There was a Giacomo Zanoli working in Padua about 1740 and a Giambattista Zanoli in Verona about 1730, the instruments of the latter are roughly finished. Possibly Valonini Zonali (1783, Venice) was a relation.

H. S. (E.C.). 1. It would take up too much space. 2. Acribelle strings if good should not snap on pulling up to pitch as they are stronger than gut and can be pulled up generally a couple of notes above pitch which, as they stretch so much, is the correct method of putting them on. These strings require no special treatment but great care must be taken not to double and damage them.

Cappa (Glasgow). 1. and 2. Kreutzer's studies and plenty of scales and arpeggios, or instead of Kreutzer, the "Gradus ad Parnassum," just published by Messrs. Augener. "Schools" are quite out of date. 3. The firm you name is quite competent to give an opinion. 4. It would be better to take the G (third position on A string) on the D, however on which ever string the note is fingered the slide must also be made thereon. 5. We will answer your other query next month.

J. H. G. R. (New Zealand). We will make enquiries and reply next month if possible.

T. A. (Hastings). Hendrick Willems was a maker in Ghent about 1650-1700. Almost all the tables of his instruments are made of beautiful wood, and walnut, plane tree or lime is frequently used for the back and sides.

W. J. (Kirkcaldy). 1. The first notes of the second and fourth slurs in the fourth and fifth bars must not be accented, the composer has guarded against this by specially accenting the third and ninth notes and therefore does not intend that the opening tempo should be departed from. 2. The small notes must take their time from the minim following. 3. Your subscription expires with the February issue (No. 106).

D. W. A. (Chorley). 1. Consult our advertisement columns and write for catalogues. 2. Sebastian Klotz (1700-40) was the best maker of the Klotz family, his instruments are of large pattern not much arched, varnish generally good and work carefully finished. The tone is also clear and full. Many violins with "Stainer" labels were made by members of the "Klotz" family and their imitators, it is also very probable that when these makers had made a specially

good instrument they used a "Stainer" label instead of their own, consequently authentic instruments by the Klotz family are not common.

J. M. (Worcester). The article on "Stradiuarius" commenced in the May number of THE STRAD this year. The eight back numbers can be had from the Manager, price 1s. 8d. post free. The "Lyric Album" you require is published by Edwin Ashdown.

Klotz (Preston). George Klotz was a son of Mathias and grandson of Egidius Klotz, he worked in Mittenwald about 1750-70. He made good instruments of Stainer pattern but used bad varnish. See also reply to D. W. A. (Chorley).

B. L. (Halifax). The piece is by Willem Ten Have and published by Laudy and Co.

Viola (Bradford). 1. The middle of the tips of the fingers press the strings, not the fleshy part. 2. The violin should not be held straight out in front, but deflected to the left, but how much depends entirely on the length of the bowing arm, players with long arms can deflect their instruments considerably more than those with short arms. The deflection to the left makes the fingering easier and more under the hand.

W. N. (Derby). The violoncello tutor you mention is published by Donajowski.

H. C. M. R. (Stratford). The maker has had a fair reputation among the German makers, but would not stand well in comparison with the higher class of Italians. He was probably the father of the maker of the same name and place working in 1780. If your instrument seems remarkably good you might send it for inspection.

Colin a Paris. The violins of the maker you refer to are not of the first class among French copies, but for ordinary purposes may be termed useful instruments. There were two makers at least of this name, one making in 1844, the other 1880. There was a Baptiste Colin also, of which we have not the exact dates.

W. E. W. (New Cross). As some of the violins of the maker you refer to, although an Englishman, are beautifully made they have passed as the work of more popular men. Therefore in averaging the value, the calculation would have to be made as to its passing as his own work or being taken as by Steiner, of whom he was a copyist. His ordinary work might fetch about £5 or £6, while in being passed of as by Steiner double or more would be asked.

S. T. C. (Ealing). You may be referring to one of several of the name who worked in Italy and then in Spain. We do not recollect meeting with any reference to his having been in Rome. The date you give is in accordance with what we know of him. He made violins of very beautiful tone with a plenitude of power. Would it not be worth your while to send the instrument here for inspection. The colour you mention is also his usual.

M. J. K. (Newry). The following make effective concert solos of moderate difficulty:—German's Three Dances from "Henry VIII." (Novello), "Andante Religioso," by Thomé (Augener), La Tarche's "Danse Slave," "Danse des Lutins," "Zingaresca," etc. (Laurier), Singelée's "Operatic Fantasias" (Schott), Ten Have's "Allegro Brilliant" (Laudy). If you have had these write again.

Fiddler. Do you use the edge of the hair and lean the bow stick away from the bridge? We presume you have "The Strad" edition of Courvoisier's "Technics of Violin Playing," it is the only correct edition, you had better obtain also "Practical Violin Playing" (Blockley), and write again.

G. B. (Northampton). Ludwig Mendelssohn's "Ten Pleasing Pieces" for violin and piano are published by Bosworth and Co.

Viotti (Pensance). The stick of the bow should lean away from the bridge, by this means the edge of the hair only is used for piano playing. More strength brings more hair to bear on the string, but the pressure is always greatest at the first point of contact, viz., the edge. If we brought the entire surface of the hair evenly on the string we should simply kill all quality in the tone.

J. P. (Cork). The lines apropos of John Young you refer to were set to music by Purcell and published in the "Pleasant Musical Companion," 1726:—

You scrapers that want a good fiddle well strung,
You must go to the man that is old while he's Young,
But if this same fiddle you fain would play bold,
You must go to his son, who'll be Young when he's old.
There's old Young and young Young, both men of renown,
Old sells and young plays the best fiddle in town,
Young and old live together and may they live long,
Young to play an old fiddle, old to sell a new song.

Paganini (Aberdeen). 1. What you require is some finishing lessons. Surely there are some good teachers in your city. 2. Your bow requires re-hairing. 3. Stainer's "Harmony" is published by Novello.

H. A. Hill (Kensington). Van der Straeten's "Technics of 'Cello Playing'" is published in book form, price 2/6, post free 2/9. Broadley's "Chats to 'Cello Students'" is in the press and will shortly be issued at the same price.

Anxious (Leicestershire). 1. A competent repairer can earn from £2 to £2 10s. per week, but he must have had many years experience and be thoroughly efficient. 2. We do not think it is usual for lads to be apprenticed, although an exception may be made in the case of one having exceptional ability in the use of his hands, patience and good taste. 3. We do not think it would be wise to go in for it as there is not much chance of making a position and there is a very small demand for new fiddles excepting the products of Mirecourt and Saxony. Few new violins are sold above £4 and it does not pay to make them except in large quantities.

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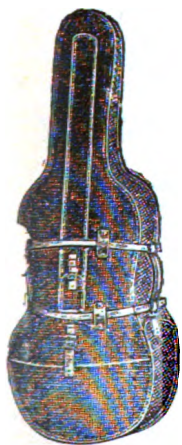
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Violinists at Home.

GLORY BE! The concert season of the summer of 1899 is now dead—dead as Great Cæsar and extinct as the Dodo. What it will grow to be famous for I have no idea. It has been a very busy season, but there has been nothing to mark it. At the moment of writing I cannot call to mind one single epoch-marking (much less epoch making) event. The opera season at Covent Garden was dull. The concert season even duller. Quantitatively there was little to choose between this season and many of its immediate predecessors. Qualitatively on the other hand, this year of grace has left much to be desired. There have been quantities of silly provincial professors and teachers, all anxious to obtain the advertisement of a London newspaper criticism. There seems to be no end to such good folk in fact, who hanker as much after "*The Times* says" as they do after sundry letters of the alphabet. They are all sprats to catch herrings—and the more herrings caught, the greater the catcher, otherwise the teacher, in the eyes of the world.

M. K. ROTH-RONAY, a Hungarian violinist, has been much *en evidence* during the last month. I heard him once and remember being struck by the excellence of his playing. He had no end of a success at his concert given in conjunction with FROKEN THEODORA SALICATH in Steinway Hall on July 5th. After Rubinstein's A minor sonata he was recalled twice, his performance fully meriting this by its refinement. His reading of Bach's Chaconne was original, but I thought hardly severe enough. M. Roth-Ronay is very poetical in his ideas, but though Bach's Chaconne is poetical enough perhaps, it is not lyrical. I don't mean quite, either, that M. Roth-Ronay played it lyrically, but if I may say so, he was almost too poetical, too romantic. After a group of modern pieces M. Roth-Ronay added one of Brahms's Hungarian Dances by way of an encore, and played it as some one has said, as only a Hungarian can play it.

The yard or more of programme of Mr. JOHN THOMAS's so-called "Grand Harp Concert," which took place at St. James's Hall in June, just too late for earlier remark here, had in it something to suit every conceivable taste. It included a large number of compositions by Mr. Thomas himself.

The CRYSTAL PALACE DISTRICT ORCHESTRAL SOCIETY gave a concert "within a fortnight of midsummer," with a capital programme that included a Beethoven overture,

a Mendelssohn symphony and some of Delibes's delicious ballet music from "Coppelia." M. Jacques Renard played some violoncello solos quite admirably, and gave a masterly interpretation of a Serenade by Lindner, a melody by Massenet and a Minuet by Becker.

Mr. GORDON TANNER seems to have been in great demand as a salon player this season. At an excellent concert given at a private house in Brook Street in the height of the season, Mr. Tanner was heard in solos by Handel, Bazzini, Chopin, Mylnarski, Vieuxtemps, Neruda and Tschaikowski. As Mr. Tanner's name appeared four times in the programme he was evidently regarded as the bright particular star of the occasion.

Some one has sent me the accompanying paragraph which is interesting enough to be reproduced:—"The little town of Blandford in Dorset, with only 4,000 inhabitants, is possessed of a greater number of musical enthusiasts than most towns four times its size. As long ago as 1860 the brass band from here won the Crystal Palace prize of £100 and a silver plated double B flat bass, by Distin (still in possession of the town band), against all England, and last month the Blandford Choral Society, for the fourth year in succession, gave an admirable performance of one of Sullivan's operas. On this occasion the 'Gondoliers' was the work presented, and remembering that all the performers were amateurs—though in the talent displayed one or two of the principals are not far removed from professionals—the fullest praise cannot be withheld from each and all. The Hon. Conductor (Mr. C. H. Curtis) was able to get together some of the best musicians of this and adjoining counties to form his orchestra, which supported the soloists, and strengthened the choruses right royally. The orchestra comprised:—Violins, Mr. Goodfellow (leader), Mr. W. Stone, Mr. W. H. Bolt, Mr. E. Westcott, Mr. C. H. Curtis, jun., Mr. Newman and Mr. Phelps; violas, Mr. J. Hammond and Mr. A. Miller; 'cellos, Mr. A. Brennand, Mr. M. Raymond and Miss H. Curtis; bass, Mr. Burch; flutes, Mr. A. Thomas and Mr. C. Phelps; oboe, Mr. Bennett; clarionets, Signor Cantini and Mr. W. Traill; bassoons, Mr. J. Hopson and Mr. E. Damon; cornet, Mr. Tiller and Mr. Bellows; horn, Signor Boitto; trombone, Mr. Monkton; and tympani, Mr. E. A. Curtis." Well done Blandford!

Mr. A. V. BELINSKI was the leader of the gigantic orchestra at the gigantic performance at the Crystal Palace of Mendelssohn's "Elijah" at the end of June.

Where is Lyss? I ask because a concert programme has been forwarded thence to me. Wherever it is there is some musical enthusiasm there. (N.B.—I have just seen a copy of the *Hants and Sussex News*, wherein is an account of this concert.) A Mozart symphony was the most important work produced. But there were several admirable soloists and some glee singing.

I really can't find any more news for my "gentle readers." Everything—including the fag end of the concert season—seems to have been killed by the intense heat. In October things will have begun again. Till then—au revoir, mes Amis.

GAMBA.

Violinists Abroad.

MUSICAL news abroad is even scarcer now than that at home of which GAMBA complains. Of course GAMBA knows well enough—as well as I do—that music in Germany shuts up in the hot weather and that it is only in these topsy-turvy islands where we go on making concord of sweet sounds when we should be revelling in the open air. The following account of a Strad may interest my readers. It comes from Watertown in America:—"A genuine Stradivarius violin, worth its weight in gold and formerly the property of the musical prodigy, 'Nick' Goodall, which has been knocking about the country since his death and furnishing music for 'kitchen balls,' was purchased here last Tuesday from its unsuspecting owner by a New York musician for the paltry sum of \$10 (= about £2). When Goodall died eighteen years ago last winter at the poorhouse near this city, he gave one of the two violins which constituted his sole wealth, to Herman Spohn of Pamelia, who was employed that winter as an attendant at the poorhouse, and who was a 'country fiddler' of considerable repute. The other violin passed into the hands of a musician of Watertown, who found it to be of comparatively little value, but who was unable to learn what had become of Goodall's favourite instrument. At the time of Herman Spohn's death, several years ago, the battered old violin became the property of Lewis Spohn, his nephew, who also fiddles for country dances, and who was about to smash up the old violin to utilize the sides in a fiddle which he is making, when he received a visit last Tuesday at the shop where he is employed from a man who gave his name as Maurice Block of New York, and who offered him 10 dols. for the old violin. He jumped at

the offer, and did not realize what a treasure he was parting with even when told by the purchaser as the latter was leaving, that it was a genuine Stradivarius. He now connects the visit of the purchaser with a conversation he had with a German musician who belonged to Sousa's band, and whom he struck up an acquaintance with when the March King's men were here last week. He happened to mention that he had 'Nick' Goodall's old violin, just as the train was about to leave, and the German noted down his address, but he did not recall the incident until after Block left with the despised old fiddle."

VIOLA.

THE LITERATURE OF THE VIOLONCELLO.

By E. VAN DER STRAETEN.

(Continued from page 80.)

Gustav Jensen (born 1842), 5 Pieces, Op. 8 (Nocturne, Rondoletto, Arioso, Barcarole, Sarabande) for the use of beginners. Sonata, Op. 12, in G minor. This is the composer's best work for the violoncello. It has three movements, including a very fine adagio. His second sonata Op. 26, in A minor, also in three movements, appears less inspired.

Philippe B. Rüfer (born 1842), three morceaux, Op. 8, and three morceaux, Op. 13.

Sir Arthur Sullivan (born 1842), concertino.

Ferd. Böckmann (born 1843) edited a number of classical pieces.

Asger Hamerik (born 1843), concert romanze, Op. 27, with orchestra or pianoforte. A "fantasia" is still unpublished.

Edvard Grieg (born 1843), sonata, Op. 36, in C. This fine sonata is unfortunately his only original work for violoncello, the violin sonata, Op. 13, in G, having been arranged also for violoncello.

Heinrich von Herzogenberg (born 1843), duo for violoncello and pianoforte, Op. 12, in D minor; sonata, Op. 52, in A minor; second sonata, Op. 64, in D major, and three "Legenden," Op. 62. The works of deep science and thought, containing many poetical gems.

Franz Neruda (born 1843), berceuse, Op. 11; three pieces, Op. 39; romance, Op. 47; mazurek, Op. 50; reverie, Op. 51; serenade slave, Op. 56.

Jules de Swert (born 1843), Grande Fantaisie de Bravoure, Op. 4; Mouvement Perpetuel, Op. 8; Fantasia on "Faust," Op. 9; Caprice sur un Motif Espagnol, Op. 10; three morceaux caractéristiques (aux

champs de Vlemincks la Chapelle abandonnée; Ce qu'on entend sur la montagne); Deuxième Ballade, Op. 12; Souvenir, melodie, Op. 13; Album Lyrique (Regret, Souvenir d'enfance), Plainte, Le Papillon; Henreux message, Nocturne, Reproche, Espoir, Au pays natal), Op. 22; fantasia in C, Op. 25; Airs Scandinaves, Op. 26; Hirtenlied (chanson du pâtre), Op. 27; three duos de salon (barcarole, capriccioso, mazurek), Op. 29; concerto in D minor, Op. 32; serenade with orchestra or pianoforte, Op. 36; second concerto in C minor, Op. 38; concertstück, Op. 40; romance sans paroles, Op. 42; impromptu, Op. 44; Pensée Elegiaque, a la memoire de Joseph Servais (the younger), for four violoncellos, or four horns, Op. 47; caprice burlesque on popular airs, Op. 49; Le Mecanisme du violoncelle, three books of studies (Brussels-Bernard) a violoncello tutor (Novello), and a number of arrangements. To judge the compositions of De Swert is a difficult task indeed, as they are most unequal, and not only unequal from one another, but within one single composition. He has undoubtedly the gift of melody which procured also a fair success for his operas, while he lacks sadly in form and style. This is easily accounted for as he studied form only for a brief and at a comparatively late period of his life under Kiel at Berlin. This shortcoming is of course particularly noticeable in his concertos, which contain many really fine and interesting points, but they are rather rhapsodic. The same may be said of the fantasia, Op. 25, which deserves all the same the attention of amateurs, especially as it makes only moderate demands upon the technical abilities of the executant. His album lyrique, Op. 22, contains some perfect gems, to wit, Souvenir d'enfance, papillon and nocturne. His serenade, Op. 36, is a brilliant and grateful solo. The pensée elegiaque, Op. 47, a melodious little piece. Mouvement perpetuel, Op. 8, as well as the Mecanisme du violoncelle, are excellent studies, which may be strongly recommended to all players. The tutor, however, is but an indifferent work, in spite of a few useful exercises, as it is very incomplete and not sufficiently systematical. He wrote also some "Exercices et preludes," Op. 34, which are a kind of daily exercises.

David Popper (born 1845). Among our contemporary composers Popper takes, undoubtedly, the first rank as a composer of solo pieces for the violoncello. He combines his wonderful knowledge of all the capabilities of the violoncello with the gift of melodious invention and profound musical

knowledge. His harmonies are bold, new, and picturesque and the form is elegant and perfect in style. Moreover, he gives something to everybody, from the amateur of moderate abilities to the virtuoso of the first rank. Among the former may be counted some of his "Charakterstücke," Op. 3 (Arlequin, Warum, Erzählung, Papillon, Begegnung, Lied). While Papillon and Arlequin belong to the *virtuoso* pieces, the four others are easy and most charming little melodies. Op. 5 is the romance in G, which makes already considerable demands on the executive skill of the player. Op. 8 is his first concerto in D minor; sarabande and gavotte, Op. 10; Widmung (a charming piece dedicated to his wife, then Sofie Menter), humoreske, mazurka, three pieces, Op. 11; mazurka in D minor, Op. 12; polonaise, Op. 14; suite for two violoncelli, Op. 16; serenade orientale, Op. 18; nocturne, Op. 22; gavotte in D, Op. 23, one of the most successful solo pieces for the violoncello; concerto in E minor, Op. 24; prelude and gavotte, Op. 17; polonaise, No. 2, Op. 28; nocturne and mazurka, Op. 32: tarantella, Op. 33; marcia funebre and mazurka, Op. 35; barcarole, Op. 38; Elfentanz, Op. 39; third nocturne, Op. 42; fantasia on Russian airs, Op. 43; transcription of two melodies by Rimsky Korsakoff and Schumann, Op. 46; fourth nocturne, Op. 47; minuet in D, Op. 48; suite, "Im Walde," Op. 50, with orchestra or piano. This is the finest work by the composer. It consists of six movements: Eintritt (entry into the forest), Gnomentanz (gnomes dance), Andacht (solemn feelings), Reigen (round), Herbstblume (autumn flower), Heimkehr (return home). The movements describe the various phases with a wonderful characteristic and fine poetic feeling. Popper has written a second finale for a newer edition of this suite, and the Herbstblume has become a favourite in the repertoire of violoncellists. Spanish dances, Op. 54; Zur Gitarre, Serenade, Spanischer Carneval, L'Andalouse and Vito. The latter has also become a standard piece as has also the following: Spinnlied, one of two concert studies, the second being Jagdstück, forming together Op. 55; second tarantella, Op. 57; concerto in G, in one movement, Op. 59; berceuse, Op. 62; tarantella in A, Op. 64; adagio, minuet, polonaise, Op. 65; largo and gavotte, Op. 67; Hungarian Rhapsody, Op. 68; suite for violoncello and pianoforte (allegro gioioso, Tempo di Minuetto, ballade, finale), Op. 69. Charles Widor (1845), three morceaux, Op. 21; concerto, Op. 41.

Ignatz Brull (1846), sonata.

Edward Howell (1846), transcriptions from popular operas (Standard English Edition).

H. Jacobowski (1846), *Errinnerungen au Wagner* (Wagner Reminiscences); "Russisch, intermezzo, Op. 6; *Souvenir de Jassy*, Roumanian fantasia, Op. 9; elementary exercises, Op. 10, and scale studies.

Jacques E. Rensburg (born 1846), Op. 2, three morceaux; concertstück, with orchestra or pianoforte.

Ad. Fischer (born 1847), *A la Hongroise*, Op. 7; tarantella, Op. 8; *fantaisie espagnole*, Op. 9; *Czardás*, Hungarian dance, Op. 10; *Les Arpèges*, Op. 15. These are well written and effective solo pieces.

Phi. Scharwenka (1847), romance, Op. 10; cavatine, Op. 22; aria, with piano or organ, Op. 51.

Wilhelm Fitzenhagen (born 1848) has provided pupil and virtuoso alike with many melodious and useful solos. Chronologically they are: romance, Op. 1; concerto, Op. 2; concerto fantastique, A minor, Op. 4; Tarantella, Op. 5; nocturno with piano and harp, Op. 6; Resignation (sacred song without words), with organ or piano, Op. 8; ballade, with orchestra or piano, Op. 10; impromptu, Op. 13; Mazurka de Concert, Op. 14; Consolation, with organ or piano, Op. 15; three easy pieces, Op. 16; two morceaux de salon, Op. 20; elegy, Op. 21; three easy pieces in the first position, Op. 22; easy variations, Op. 25; Perpetuum Mobile, Op. 24; Album leaf, Op. 26; three morceaux de salon, Op. 27; Technical studies, Op. 28; three easy pieces in the first position, Op. 29; concert walzer, Op. 31, for four violoncellos, a brilliant as well as grateful concert piece; funeral march, Op. 32; mazurka de concert, Op. 33; gavotte, Op. 36; capriccio, Op. 40; gavotte, Op. 41; suite (introduction et gavotte, elegy, serenade et scene d'amour), Op. 62.

R. Vollrath (1848), *Waldeslied*, Op. 17.

Karl Schröder (1848), an excellent virtuoso and teacher of the violoncello, who has enriched its literature by numerous and valuable additions, especially by studies and solo pieces destined for the use of students. His compositions for violoncello, so far as the author has been able to ascertain, are the following:—*Danza Napolitana*, Op. 10; *Allegro di Sonatina* (charming little piece), Op. 13; *Stück im Volkston*, Op. 14; Song without words, Op. 15; ten special studies for advanced students, Op. 23; Impromptu, Scherzo (*Mückenspiel*), Tarantella, Op. 24; ten special studies, Op. 25; eight caprices, Op. 26 (dedicated to Piatti). They are for the development of a higher technic and

contain excellent passages, as also the curious pizzicato effects mentioned in the author's "Violoncello Technics" (STRAD library). *Airs Hongrois* (concert piece), Op. 27; four transcriptions, Op. 30; first grand concerto in D minor (allegro, romance, finale), Op. 32; daily exercises, Op. 33; Violoncello Tutor in four books (an excellent work published by Litolf), Op. 34; technical studies, Op. 35; second concerto, Op. 36; concertstück (easy), Op. 38; school of trill and staccato, Op. 39; concert-mazurka, Op. 3 (?) (Schmidt gives Op. 33, which is evidently erroneous); fifteen studies without use of thumb, Op. 40; Nocturne, Op. 42; easy pieces (songs, etc.), for two violoncelli, Op. 43; nine studies without use of thumb, Op. 44; nine studies, Op. 45; eight studies without use of thumb, Op. 46; second concertstück, Op. 51; twenty favourite pieces from Mozart's operas for two violoncelli, Op. 52; *La Clochette de la vallée*, Idyl, Op. 53; favourite pieces from operas, etc., for two violoncelli, Op. 54; easy concerto without use of thumb, Op. 55; III. concertstück, Op. 56; ten studies in first position, ten studies for changing positions, first to fourth; ten studies for thumb positions, Op. 57; ten short studies without use of thumb, Op. 63; the modern violoncello technic, studies in lower positions, Op. 64; ten studies of medium difficulty, Op. 74; five classical pieces, arranged; concert studies (containing solo parts only of the concertos); Alex Uber, Op. 12, in G minor; J. B. Breval, Op. 20, in F; Pleyel, C major; Haydn, D major, Op. 101; J. B. Gross, Op. 14, D minor; N. Krafft, A minor, Op. 5; A. Bohrer, D major, Op. 8; Othon Kressner, concert dramatique in D; J. C. Schlick, E minor minor, Op. 5, orchestral studies; Burgundian Folksong the Knight of Alcantara (American ballade).

M. Erdmannsdörfer (born 1848). Of this excellent chamber composer the author fancies he has seen some violoncello composition at some time or other, but has been so far unable to retrace it.

Sir Hubert Parry (born 1848), sonata in A. Anton Urspruch (born 1849), sonata.

As the author has undertaken a very laborious and difficult task, he will be grateful to receive the assistance of his readers. The names of published compositions should be accompanied by all the particulars obtainable. Publishers will oblige by sending their catalogues and specimens of modern violoncello music which is likely to prove of interest.

(To be continued.)

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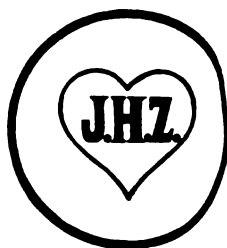
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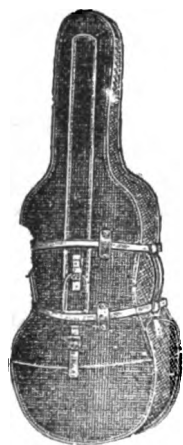
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ANTONIUS STRADIVARIUS.

BY HORACE PETHERICK.

(Continued from page 45).

THIS last assertion might have been of considerable weight had the maker been a personal pupil of Stradivari, but the public verdict has been that there was a great gulf between the two, and that the first had not been initiated into the secret of the others. Foreign as well as English makers have announced in the most impressive manner at their command that their instruments were identical in all respects, including the system of thicknesses in the originals, buy them, use them, and be convinced that in time they would be just as good as the real thing.

The foregoing is perhaps enough to indicate whether or not the secret of Stradivari, or indeed, any of the other Italian masters, great or small, had been discovered by calliper measurement. It is strange that the impression has held sway so strongly that the genius of the great master lay in his manner of distribution of the thick and thin parts of the upper and lower table. The first thought in this direction would be that if the theory was good, its practical application with ordinary skill and care would be sure to bring about the desired result. But more than this has been done in experimenting on originals and copies from time to time. We have within a mile of Charing Cross no lack of workmen capable of gauging and copying with sufficient exactness the thicknesses of any Stradivari brought to them, if that were all, or the principal means necessary for reproducing the famous qualities of the great Cremonese. It seems to be forgotten that hundreds of clever workmen have lived since his time, in his own as well as other countries, who have given the most assiduous application to the making of exact copies and with a like result—that of total failure. For a moment let us turn our thoughts to the nature of the materials comprised in the sum total of the structure known as a violin. We have for the upper table, or front, a thin slab of wood known as pine, from a species of tree that grows all over the world. The varieties are however innumerable and the purposes to which they are put, equally so. For the lower table, or back, a more dense and tough wood is used. That the particular kind used in the construction of the famous instruments of the great masters, and mostly that known as curled maple or “hare wood,” was chiefly on account of its beauty, is evident from the fact that all the best Italian

makers had recourse at times to other and less showy wood. Beech was occasionally used by Carlo Bergonzi. Other tough woods grown in Italy, even poplar, have been used by some makers, seemingly when the supply of better looking material ran short. That there are extant some “Strads” with backs of some plain wood other than maple is more than likely. We have, then, for the upper table of the violin a wood of soft but elastic consistency, the strength of which lies mainly in the threads running lengthwise, and which, when the wood is cut in the manner usual with all violin makers since its invention, serve the purpose of small joists running from end to end of the upper table. The soft material lying between these is very susceptible to damp after being fresh cut. Thus, if a piece of pine be cut ever so smooth with a sharp gouge or chisel, a slightly wetted brush drawn along the surface will at once cause the softer parts to swell and so leave a ribbed or “corduroy” appearance when it is dry. This will serve to show how far this wood is suitable for regulating by such very minute differences as would be necessary when the thicknesses theory is confided in and efforts made to reduce it to practice. The exactness reasonably expected of such a master of quality as Stradivari would be upset in an instant by the application of a little moisture, and which either by accident or during the process of repairing would be fairly certain to occur some time or other to every violin that left the hands of its maker.

We may now refer to actual observation or close examinations of Stradivari's work with reference to the question of system, whether there is evidence of its presence and how followed by him. That his violins should have been from time to time well measured by the very numerous army of identical imitators, fair copyists, and all sorts of connoisseurs and theorists during the present century will be at once acceded to, and the results may be summed up in a few words. Stradivari did not leave clearly defined any evidence of a system of gauging which he strictly followed, at any rate in such a manner as to enable the least approach by such to be made by any followers in his steps with any measure of success. In short, he was guided by the exigencies of the moment as to the amount of wood left in his ordinary or choicer specimens.

It has been stated before that his quality of tone was one, not several, and for this his patrons flocked to him, as his admirers have perhaps more and more earnestly sought for

him since the supply has ceased. But it was not desirable that the greatest possible power should be given to instruments that were in many cases to simply charm a small family circle of friends in an apartment of modest proportions. He would, therefore, naturally enough vary the amount of wood left. This would be quite in accordance with what is perfectly well known to all makers and repairers of experience—that with a violin if very “thickly timbered,” the tone is less easy of emission, or actually weak. On the other hand, if too thin the emission is comparatively easy, but lacks intensity and is termed “hollow.” Under these circumstances we should expect to find a variation in the thicknesses of different violins of Stradivari, which is in accordance with fact.

Some connoisseurs have been in their enthusiasm too hasty in their reference of general principles from a few particular instances and their researches—as time thereafter showed—did not bear the fruit so anxiously looked forward to.

An esteemed correspondent has informed me that two well known dealers, one British, the other foreign, met together one day and opened more than half a dozen Strads, that appeared up to that moment to have had their interiors undisturbed, or perhaps it might be said untampered with. What a meeting! and what a parting! let us hope that each table, upper or lower, that had so long been working in harmony, eventually became again properly mated and gave no cause for lawyers to “put their fingers in the pie.” The results of the examination is related thus:—“In no two of the instruments were thicknesses alike; some had thick places and thin places; some were thicker on one side than the other; all were thicker in the centre of the upper table and all had these as three to five for the back.”

Another party, a well-known continental repairer in his day, related how he repaired a very large number of real Strads and found the upper tables to be of the same thickness, two and a half m's. all over, but that the backs varied in thickness. Some discrepancies here seemingly. To add to this, my correspondent says the Strads he has measured “have certainly not been thickest in the centre of the upper table.”

My own observations as to thicknesses I am afraid will not afford much comfort to those who have been hopeful at any time that the callipers would drag forth the precious secret. I recollect many years back seeing a very fresh Strad, and a hasty

measurement possible at the time revealed too much wood, apparently, that is for modern regulation.

One instance of a Strad, once my own property, comes to my mind. It had something wrong with the interior that necessitated opening. The violin was of good reputation for its tone of fine quality, quantity and ease of emission. There was no help for it; much against my inclination the separation of the upper table from the ribs would have to take place, either by my own hands, or those of some other person, the rectification being impossible from the exterior as it sometimes may be. With all necessary care, guided by past experience, the opening was safely accomplished, and after a very interesting examination of the interior, which to an ordinary observer would have seemed but peering into a dirty old wooden box, having nothing perceptibly different from any other, was in what would be called a fair state of preservation. I took the callipers in hand, expecting to learn something, and I did.

(To be continued).

THE REPAIRING AND RESTORATION OF VIOLINS.

By HORACE PETHERICK.

*Of the Music Jury, International Inventions Exhibition,
South Kensington, 1885; International Exhibition,
Edinburgh, 1890; Expert in Law Courts, 1891;
Vice-President of the Cremona Society.*

(Continued from page 39).

A FULL brush of glue will now be passed over the whole of the surface of the socket, or receptacle for the root of the neck; which latter must an instant after be treated in the same manner. The two must be treated as one operation and in a warm atmosphere. In the summer time no extra precautions will be necessary; but in cool weather the strong glue will soon set if the parts to be operated on are not kept in close proximity to a heating stove, or fireplace, or the apartment kept at summer heat. The neck and socket being thus kept at a warm temperature, the former will be firmly thrust into position, and with hand pressure put as close as possible. The superfluous glue will ooze out all around at the junction of the different parts; if it does not, that will be a sign that there is a looseness somewhere, or the surfaces have not been forced together close enough. This must be seen to at once, the parts separated and examined. It may be that the failure has happened through carelessness in allowing a chip to get in, or a piece of grit has

prevented the opposing surfaces coming together. This being removed by a small knife, the brush, with a little more fresh glue, may be passed over the surfaces again and the fitting this time should be perfect. The cramp and padding should be at once placed in position and screwed down tightly. All glue appearing above the joints should be carefully wiped away with a cloth kept ready to hand for the purpose; it is better to do that now than have to scrape, or cut it away when hard; it will also save time.

Ample time must be allowed for the glueing to thoroughly dry. This must be estimated according to the conditions of the time and place. In very warm weather, or where the atmosphere is heated artificially, the time consumed in the drying and hardening is less than when the air is saturated with moisture.

When on examination the dryness is such as will warrant the removal of the cramp, this can be done. If all the measurements, fitting and precautions have been duly attended to, the neck or craft, with its line in the centre—supposing the present method is that adopted before the fingerboard is placed in position—will form an exact continuation of a line down the centre of the violin. A look down from end to end will be a way of testing this: if all is correct, the line will be perfectly straight and not bent. Should the latter be the case, the measurements, or fitting, in some respects, will have been inaccurate. It would be very provoking to find it so after all the trouble undertaken, and many instances are to be seen where the work has been left in this condition and the stringing up and regulation has been, not only under great disadvantages, but comfort in playing, and indeed the proper emission of the tone has been sacrificed. If the violin is one that is worthy of being performed upon with skill, there is only one alternative to putting it aside as useless, that of having the neck sawn off and the whole process of renewal gone through, with the aim of next time being more careful and true.

Supposing, however, the neck is truly set and all is satisfactory, the next stage will be the laying of the fingerboard. This should be of good, close and straight grained ebony, free from knots. Fingerboards are usually sold in the rough; that is, with the upper surface, or rounded part trimmed down to an approximate curve. They are cut to lengths of about ten inches and a half to three quarters. Should the violin require a fingerboard less in length than this, a small portion must be sawn off, preferably from the small end. Great care must be exercised

that it is done in right angles, with a central line drawn from end to end. As the drawing of this line would entail some trouble, the under or flat surface can be placed face to face with one that is known to be quite true, and a line with a fine pointed pencil made, or better, a scratch with the point of a small knife, guided by the true end of the perfect one. A fine toothed and sharp saw will remove the unnecessary wood. In doing so, precautions must be taken against splintering and spoiling the wood. To prevent this, a piece of waste wood cut slightly out of the square should be placed against the stop of the bench, so that when the ebony is placed against it, the sawing can be done flush with the side of the bench. The saw should be fine, in good condition and gently used, or the line made will be ragged, ebony being brittle and splintering stuff, requiring some humouring in this respect. If the sawing is accomplished neatly and vertically true—this last is very essential—there will be little to do in trimming the surface of the end that is to come against the nut when near completion. A piece of fine glasspaper wrapped round a squared piece of pine will make a good surface. The reduction of the width of the fingerboard at each end will then be proceeded with. In the case of an old neck being retained, the width of it at each end can be taken by compasses and marked on the flat side of the ebony. A thin shaving should be allowed for in finishing off. But we are on the work of a new neck; therefore the marking off should be done to some general standard. A good one may be reckoned as follows for a violin of fourteen inches long and average width—total length of fingerboard, exclusive of nut, ten and a half inches—greatest width, one inch and five eighths, width at nut one sixteenth under an inch. The ebony will be planed neatly down with vertical sides to these measurements. The height, or rise of the sides of the fingerboard above the maple, three sixteenths of an inch, which may be kept for the whole length. The reducing to the requisite width and depth should be done with the plane in good order, a metal one for this kind of work is best. The surfaces that are to be glued together must now be considered. An untidy looking black line along the neck at the junction of the ebony and maple goes far to spoil the general effect; a glance at this part will at once be sufficient for declaring whether the neck and fingerboard has been fitted by a neat and competent repairer. A frequent cause of the dark line—it is really a want of

proper fitting together of the parts—is the hastily planing the two surfaces—straight enough possibly—and delay while the glueing operation is in progress. The fact of ebony being almost equally affected by moisture as other woods—in fact, more so than some—must not be lost sight of. Coupled with this curling of the wood under the influence of damp is the want of proper regulation of the pressure after glueing and placing the parts in opposition. An old-fashioned method of uniting these parts is still pursued by some repairers—the surfaces are planed evenly, the glue is applied over them, they are clapped together and string tied tightly as possible—this was referred to in STRAD, May, 1898, and diagram 7 will show a modern and improved method, that of a mould of soft wood for back and front of neck and fingerboard. In affixing the fingerboard many repairers have left a gouged channel reaching from the nut to the end or insertion of the neck. This may be seen sometimes on turning the part towards light. The intention seems to be from an economical view, that of removing the ebony if necessary without injuring the glued surfaces by pouring a little water down the passage and waiting till the damp enables the fingerboard to be pulled off without fracture. This tedious operation is wholly unnecessary, for the time spent would be worth more than a new one with its trimming up. Some repairers have used a toothed plane on the level surfaces to enable the glue to grip well. This is another mistaken idea. The fingerboard should not be treated as a permanent part of the structure never to come undone, it should be so secured as to last as long as required under fair usage, but in case of violence it is best that it should snap clear from the neck than hold tight enough to distribute, or concentrate, the strain on other and more delicate parts of the structure. Experience has suggested the following as generally best for all practicable purposes. The surfaces having been made true under the plane—this should be tested by placing the parts before glueing, when if true they will show no line or the very faintest one. Along the middle of the ebony a very shallow gouged channel may be made, about half-an-inch wide and just deep enough to prevent the glue from touching when the fingerboard is placed in position. The level across over this channel from side to side can be tested by a metal straight edge or truly trimmed scraper. Occasionally from damp or the action of the plane the surfaces of both maple and ebony become slightly arched; in reducing this the scraper may be used with

good effect, and a smaller one to take the least shaving more off near the channel, the even pressure when applied will close the outer edges more effectually.

(To be continued.)

THE LITERATURE OF THE VIOLONCELLO.

By E. VAN DER STRAETEN.

(Continued from page 46.)

Franz Wüllner (1832), twenty-two variations on a theme by Schubert, Op. 39.

Carl Goldmark (1832), sonata in F, Op. 39.

Friedrich Grützmacher (1832). This prolific composer for the violoncello has, among numerous original compositions, republished and edited a great many compositions by the old masters. Unfortunately he has in these exercised more skill in the treatment of his instrument and in contrapuntal devices of the accompaniments than in entering into the spirit of the composer, and he has not even shrunk back from absolutely altering the originals. Even Bach's sonatas for violoncello have not deterred him from showing his superior wisdom (?), and he has made a "concert edition" of this monumental work which is nothing short of a farce. His own compositions are as a rule dry and uninteresting. The best work he has written are the Twenty-four Etuden, Op. 38, "Technologie des Violoncell-Spiels," which contain valuable material. Also his "Daily Studies" (Tägliche Uebungen) are useful. Nevertheless he has the merit to have brought to light again such works as the concerto in G by Haydn, concerto in A minor by Ph. E. Bach, concerto by Boccherini in B flat, sonata by J. S. Duport, sonata by Geminiani (selected movements from the three original sonatas) and numberless arrangements. Among his original compositions may be mentioned Hungarian Fantasia, Op. 7; concerto in A minor, Op. 10; Diabolina Polka de Concert, Op. 18; Romance, Op. 19; Im Frühling (three pieces) Op. 30; variations, Op. 31; two Concertstücke, Op. 32; concerto in G, Op. 42; concerto in E minor, Op. 46; songs with violoncello obligato, Op. 50; six pieces, Op. 51, and a number of paraphrases, etc. His "Weihegesang" (from "Lohengrin" motives) for four violoncellos is an effective, and not difficult piece, and the Hungarian Fantasia (although little Hungarian) used to be a favourite solo piece.

G. Mathison-Hansen (1832), sonata, Op. 16.

Johannes Brahms (1833). This giant among the nineteenth century masters has only contributed two sonatas and a double concerto to the violoncello literature, viz., sonata in E minor, Op. 38, and F major, Op. 99, and the concerto for violin and violoncello, Op. 102. His Hungarian dances have been arranged by Piatti.

C. Joseph Brambach (1833), two romances, Op. 41.

Ludwig Ebert (1834), four pieces in form of a sonata, Op. 3; three Character stücke, Op. 7; allegro alla mazurka, Op. 8.

E. H. Thorne (1834), sonata.

Nicolaus von Wilm (1834), sonata, A minor, Op. 111; Religioso, Op. 127.

Ch. E. Appy (1834), fantasias on Robert le Diable and Freischütz, also a number of drawing room pieces.

Bernhard Scholz (1835), sonata, Op. 14; capriccio all' Ungarese, dedicated to De Swert.

Leopold Grützacher (1835), serenade and caprice, Op. 2; six morceaux de salon; two concertos, Op. 6 and Op. 9.

Felix Dräsecke (1835), sonata in D, Op. 51, dedicated to Klengel.

Cesar Cui (1835), scherzando and cantabile, Op. 36.

Camille Saint-Saëns (1835), concerto, A minor, Op. 33, one of the most effective concertos that were ever written for the violoncello. Suite in D minor (prélude et serenade, scherzo, romance, final) Op. 16. The movements of this suite appeared also separately in five numbers, and it is difficult to say which is the finest. The same may be said of his sonata in C minor, Op. 32. Another very effective piece is the allegro appassionato, Op. 43. There are moreover two romances, Op. 36 and 51, Chant Saphique, Op. 91, and Le Cygne (an arrangement from Carnevall des oiseaux, apparently by the composer), a favourite with the soloists of our day.

Arved Poorten (1835), six morceaux caractéristiques, Op. 20; a la Memoire de Servais, Chant d'Adieu.

Bruno Wilfert (1836), two morceaux, Op. 1; Ungarisch, Op. 2; fantasia on Gustave, Op. 3; two morceaux de salon, Op. 4; Notturno for four violoncelli, Op. 5.

Emil Hartmann (1836), concerto, D minor, Op. 26.

Joseph Werner (1837), Op. 5, Humoreske and Caprice for violoncello solo; two solos each, Op. 6, Op. 7, Op. 8, Op. 9; Violoncello School, Op. 12 (the exercises with piano *ad lib.*); ten studies; polonaise, Op. 19; Sicilienne, Op. 20; romance, Op. 32; bar-

carole, Op. 36; The Art of Bowing, Op. 42, an excellently instructive work.

Joseph Wieniawski (1837), sonata in E, Op. 26.

Alexander Guilmant (1837), two romances; En Prière, Op. 22.

Schulz-Beuthen (1838), concert romance, Op. 37, and duo with piano.

Schulz-Weida (?), Liebesgespräch, Op. 207; Polacca, Op. 214.

M. A. Udbye (?), introduction and variations on Scandinavian folk song, Op. 3.

Jules Lasserre (1838), tarantella; solos.

Louis Lübeck (1838), nocturne, Op. 2; concert allegro, Op. 4; concert polonaise, Op. 8; mazurka, A minor, Op. 9; romance, Op. 10; elegy, Op. 11.

Max Bruch (1838), Kol Nidrei, Op. 47; canzone, Op. 55; adagio on Celtic Melodies, Op. 56; Ave Maria, Op. 61. Four pieces, Op. 70, Aria; Finnländisch melody; Swedish Dance; Scotch melody.

Ferdinand Thieriot (1838), divertimento all' Ongarese, Op. 10; two pieces (adagio, menuet) Op. 26; theme and variations for two violoncellos and piano, Op. 29. A very interesting and effective work.

Charles Davidoff (1838), Violoncello School (Peters) Op. 5, concerto, B minor; Souvenir de Zarizino, Op. 6; fantasia on Russian Airs, Op. 7; three pieces, Op. 9; concerto in A, Op. 14; three pieces (Mondnacht, Lied, Märchen) Op. 16; Souvenir d'Oranienbaum, Adieux, and Barcarole, Op. 17; concerto in D, Op. 18; Sonntagsmorgen, An der Wiege, Am Springbrunnen Abenddämmerung, Op. 20; romance sans paroles, Op. 23; ballad with orchestra or piano, Op. 25; three morceaux de salon, Op. 30; concerto in E minor, Op. 31; two morceaux de salon, Op. 37; Silhouettes, Op. 41, and a number of arrangements, among others two remarkably fine romances by Moniuszko. Davidoff was a composer of prominent qualities, and some of his works will undoubtedly secure for him a lasting place among the standard composers for his instrument (to say nothing of some of his fine chamber works).

Joseph Rheinberger (1839), sonata, Op. 92; idyll; abendlied, pastorale and elegy from Op. 150, and theme with variations arranged by the composer.

Friedrich Gernsheim (1839), sonata, Op. 12; Elohehu, Hebrew Melody with orchestra or piano.

Ed. Napravnick (1839), two suites, Op. 29 and Op. 36 (polonaise, scherzo, romance, alla Russe) and three pieces, Op. 37.

J. W. Harniston (1823—1881-2), Sonatas, Op. 203 and Op. 222.

François Camille Antoine, Count Du Rutte (born 1803), a great Belgian theorist and composer, has written a sonata for violoncello and piano which unfortunately has not been published in spite of the fact that the last page of the manuscript (now in the possession of his grand-daughter) contains some highly appreciative and complimentary remarks upon the work by Mendelssohn. They are in his own handwriting and signed by him. Du Rutte has also left a charming Serenade for four violoncellos. Although it has been the author's intention to deal in these pages only with printed music, he considers it important to record the existence of such works as the above in hopes that they may yet become more accessible through publication.

Albert Rüdel (born 1840), Romance in B; Elegy, D minor; Introduction, Andante and Tempo di Valse; 4 Fantasiestücke in form of Concertante, and a number of "Salon" pieces.

S. de Lange (born 1840), Concerto, Op. 16; Andante, Op. 36; Sonata, Op. 37; Adagio and Tarantella, Op. 38. The works of de Lange are excellent from every technical point, but somewhat lacking in inspiration.

Ernst Rudorff (born 1840), Romance, Op. 7:

P. Tschaiowski (born 1840), Pièce Rococo, Op. 33; Pezzo Capriccioso, Op. 62; both are concert pieces requiring the execution of a virtuoso, but they are not in the composer's happiest vein, although very interesting.

Isidor Seiss (born 1840), Adagio, Op. 13, with orchestra or pianoforte; an effective solo.

Ingeborg v. Bronsart (born 1840), Notturno, Op. 13; Elegy, Op. 14; Romance, Op. 15, and a Second Romance apparently without opus number (Berlin, Sulzer).

F. Hilpert (born 1841), arranged a number of classical pieces.

A. Czibulka (born 1842), Pavane (C. F. Schmidt's Catalogue).

Heinrich Hofmann (born 1842), Concerto, D minor, Op. 31; Romance, Op. 48; Serenade, Op. 63 (March, Lied, Reigen, Abendgesang Gavotte). Works of this tuneful composer will be always welcome to amateurs, and the Serenade is one of his happiest inspirations. The Concerto and Romance both show a good deal of that flow of melody although they have here and there weak points in the working out of themes.

Gustav Jensen (born 1842), 5 Pieces, Op. 8 (Nocturne, Rondoletto, Arioso, Barcarole, Sarabande), for the use of beginners.

(To be continued).

BEETHOVEN'S TRIOS.

By J. MATTHEWS.

(Continued from page 49.)

II.

THE second trio is in G major, with the following movements:—

Adagio, three-four time in G. Allegro vivace, two-four time in G. Largo con espressione, six-eight time in E. Scherzo, three-four time in G. Presto, two-four time in G.

The opening Adagio serves merely as an introduction to the Allegro vivace. Great use is made of the second bar of this Allegro, a simple phrase of five notes in the development section, where it appears as a bass on every possible degree of the scale, subsequently augmented to notes of double value (Peter's edition, page 51). The Largo is a thoughtful movement with some fine passages evolved from the theme in a manner highly characteristic of the composer. The scherzo, with its somewhat old style trio, calls for no special notice; we can well understand how the composer in his maturity—when even the ever popular septett gave him no satisfaction—would care to hear such movements as these singled out for praise by those who were probably quite incapable of understanding the creations of the ripened artist! The finale is vivacious to a degree, and makes an excellent piece for use by itself at miscellaneous concerts where the programme is not entirely classical, and on occasions when a whole trio would be considered too long.

The next trio is the one which Haydn advised Beethoven not to publish, and which Beethoven was certainly justified in considering the best of the set. The movements are:—Allegro con brio in C minor, three-four time; Andante cantabile con variazioni, in E flat, two-four time; Minuet in C minor, three-four time, and Finale Prestissimo in C minor, common time.

In the opening Allegro con brio, the three instruments begin softly in unison:—

EXAMPLE 4.

Allegro con brio.



The violin part only is quoted, as the 'cello doubles it in the octave below, and the piano doubles the both parts, with, however, a turn on the first note in the right hand part.

A pause however is made on the dominant in the tenth bar, and a new idea started by the piano. The third bar of the above extract suggests to the composer possibilities of effective modulation, notably after the first double bar, where, the initial phrase being transposed into the key of E flat minor, the piano immediately prepares the way enharmonically for a brief excursion into B major, thus:—

EXAMPLE 5.



The variations on the following Andante cantabile are five in number; in the last the violin has the theme in effective double stops on the lower two strings, the 'cello, the bass and the piano, chromatic semiquaver triplets, the whole making a very rich effect. The Minuet in C minor is further inscribed

"Quasi Allegro," and as its trio in the tonic major. The word "Prestissimo" given to the finale must not be interpreted too literally! One would like to know the actual tempo approved by Beethoven in this and some other movements similarly named by him. Composers might leave to posterity as a record, more reliable and permanent than metronome values, the exact number of minutes, which in their opinion, the movement ought to take, even though to write down "as fast as possible" and then assign a limit, would certainly add another inconsistency to those already existing in music. The term itself gives some justification for sensationalism in playing by virtuosi, whose "prestissimo" will naturally be a very different tempo to the amateur's, it being understood that clearness must not be sacrificed to speed, or the player's technique strained to a degree which invites not merely an occasional false note, but a complete breakdown. To the listener, the effect of quick movements can only be good when the performers are (seemingly at all events) at ease in the tempo, when everything appears natural, and devoid of any feeling of undue strain, or hurry. As there are no quicker notes than quavers in the movement under notice, the familiar practice of subdividing the time when reading new music should not be resorted to, but fairly quick minim beats insisted upon from the first, whether the time be counted audibly or only mentally felt. The absence of awkward passages robs the movement of any terrors which the word "prestissimo" may have excited in the student's breast.

The fourth trio is in B flat, is numbered Op. 11. It was published in October, 1798, and is dedicated to the Countess von Thunn, the mother of Prince Lichnowsky. The violin part, with very little alteration, is also given by the composer to the B flat clarinet as an alternative combination with piano and violoncello. The movements are as follows:—

Allegro con brio in B flat, common time; *Adagio* in E flat, three-four time; Theme with Variations on an Italian air, "Pria ch'io l'impegno," in B flat, common time. The *Adagio* is the most interesting movement of the trio. The expressive melody started by the violoncello is repeated by the violin, the piano imitating its short phrases. It is worth the student's while to notice the effective use that is made of the two opening phrases,—each of three notes only,—by imitation, in this short and altogether beautiful *Adagio*, and especially towards the close. For the Theme with variations we have little liking; coming after this soulful *Adagio* it sounds like an early work made to do duty as a finale. The variations are nine in number and are somewhat curious. Variation I. is a piano *solo*; Variation II. a duet for the other two instruments, and the final variation leads to a brief *Allegro* in six-eight time, starting in G, but after a dozen bars only changes its key signature to that of B flat, and in the last four bars its time signature back again to common time. Respecting this trio, Sir George Grove in his biographical notice of Beethoven in the "Dictionary of Music and Musicians" says:—"This is the composition which brought Steibelt and Beethoven into collision, to the sad discomfiture of the former. Steibelt had shown him studied neglect till they met at Count Freis's, at the first performance of this Trio, and he then treated him quite *de haut en bas*. A week later they met again, when Steibelt produced a new Quintet and extemporised on the theme of Beethoven's Finale, an air from Weyl's "Amor marinaro." Beethoven's blood was now fairly up; taking the 'cello part of Steibelt's Quintet he placed it upside down before him, and making a theme out of it played with such effect as to drive Steibelt from the room. Possibly this fracas

may account for Beethoven's known dissatisfaction with the Finale." But to any musician who has frequently played the Beethoven trios, the music itself sufficiently conveys the impression of inferiority to the previous movements. In most of the cases where Beethoven has used some melody by a contemporary composer as a theme for variations the result cannot be compared in interest to the exquisite original themes and their splendid treatment. As the fountain of inspiration does not at all times flow freely even with the most highly gifted, it may be that the themes of other writers are regarded by them as useful to work at in the less inspired moments.

(To be continued.)

THE SON OF A VIOLINIST.

By DR. T. L. PHIPSON.

Author of "Voice and Violin," "Scenes from the Reign of Louis XVI.," "On Southsea Parade, a Romance of 1889," etc.

IN a tiny German town which is rarely, or never visited by tourists, there was born, in the year 1719, a child whose parents destined him for the law, but whose poetical nature and romantic ideas led him into the musical profession.

It was the violin which he adopted as his instrument, just at the period when the names of Amati, Stradivari and Stainer were becoming more and more famous as makers of that instrument.

Of course, our violinist was not rich; so he was glad to accept the kind patronage of a wealthy Count residing in his district, who gave him some sort of musical appointment in his family, until a more suitable position could be obtained for him: this happened when the young man was twenty-four years of age, by a vacancy occurring in the chapel orchestra of a noted Bishop—or Prince Bishop, as such dignitaries were then styled—where he took the post of first violin.

By this time he would probably have been acquainted with some of the music of Haydn, his contemporary, and of the older music of Johann Sebastian Bach, that surprising man who had eleven sons and nine daughters—so that among his ancestors and descendants we find no less than 120 musicians of the name of Bach, who have all filled more or less honourable posts as organists, choir masters, singers and composers. And so our violinist was, possibly, influenced also by the works of another contemporary of his, Philip Emanuel Bach, (who is credited with having *originated* the Sonata, soon after perfected by his successors,) and also by the works of Handel and Johann Christian Bach (1735-1782), both of whom wrote numerous operas for the lyric stage.

Then our violinist began to publish some compositions of his own, which did him much credit, and in 1756, when he was thirty-seven years old, he brought out a "Violin Method," which was at that time considered the best work of its kind, and is equal to, if not better than, several such works which have since made their appearance.

But by this time he was married and his family was increasing rapidly. So also were increasing his cares and anxieties.

After awhile he found himself the father of seven children; but all died early, very early, in life, except a son and a daughter, upon whom he lavished his musical instruction and his love. They both gave great promise, and their father devoted to them most

of the time that he could snatch from his duties at the chapel, and the hours devoted to his compositions.

When he could obtain leave of absence from the Bishop, he travelled far and wide with his two children, who, wherever they appeared, created astonishment by their proficiency upon the violin and clavicin, or harpsicord. But from these journeys the worthy father often returned utterly impoverished by the expenses of travelling; the hotels and post-horses ate up all the profits, and labour and anxiety began anew.

Before the good man died, in 1787, he had the satisfaction of seeing his excellent "Violin Method" go through three editions.

The daughter, a frail, talented girl, from circumstances to which I need not refer, never realized the promise given by her in early life; but with the son of the violinist it was different. He was an excellent player upon the violin, like his father; so much so, that some of his father's compositions for that instrument have been attributed to him.

To give some idea of the natural talent of this son, it may be stated that at four years of age he improvised some little minuets which his parents noted down as he played them.

The father, in his few moments of recreation, amused himself by performing trios in his own house with two of his friends, one of whom played second violin. The little boy violinist enjoyed these trios immensely, and more than once expressed the ardent desire to join in them, but, of course, that could not be allowed.

"Good morning," the child once said to this second violin, "how goes it with your *buttergeigs* to day?"—in allusion to the soft, greasy tone of the instrument—"do you know," he added, "that it is tuned an eighth of a tone below mine?" This was found to be the fact! He was very proud of the little violin his father had given him.

One day on which the worthy violinist happened to be at liberty, he was trying over a new trio with these same friends when the lad placed himself by the side of the second violin and begged hard to be allowed to play the part also. When refused, he burst into tears; at which his father relented and said, "Well, sit down then and scrape your strings, since you are so set upon it; but, mind, you must do it so softly that no one can hear you."

At the conclusion of the piece the gentleman who was playing second violin expressed his opinion to the father that the boy could play the part alone. This was found to be perfectly correct, and when they gave utterance to their surprise, the little lad coolly remarked: "For that matter, I could play the first part just as well!"

When, from six to ten years old, he went on tour with his excellent father into Austria, Germany, the Netherlands, France and England, he was everywhere received with admiration. But this admiration of the boy musician manifested itself, unfortunately, in kisses from the ladies (for he was a very pretty boy, with a remarkably intelligent countenance), little knick-knacks and pretty toys from the gentlemen, instead of the hard, useful cash, so needed by his poor parent.

Then they visited the large cities of Italy, and returned to Paris in 1778, where the lad was applauded for his violin playing and for his skill on the clavicin, and even on the organ, and where he composed some sonatas, some religious pieces, and even entire operas, at the request of certain high-born persons to whom he dedicated them, and who paid him mighty little money for them.

So that, in 1779, this son of the old German violinist, when he was twenty-three years of age,

found himself obliged to return to his native country and, in order to gain his daily bread, compelled to accept the modest appointment of organist in the little town where he was born. 928

However, by 1780, just seven years before his talented father died, he had composed an opera which was produced at Munich with enormous success, and at once made his name popular.

Then followed in due course, and with remarkable rapidity, six other operas, some of which were applauded to the skies, and remain popular to the present day—what am I writing?—which have become immortal. And from the same talented pen flowed about a dozen symphonies, some twenty concertos for the piano and orchestra, several concertos for violin, sonatas, variations and fantasias for piano, some religious pieces, notably an "Ave Verum" for four voices, and a "Requiem," which have become celebrated, many quintets, quartets and trios, etc.

"In all these styles," says a modern author, alluding to this son of the violinist, "he has risen above everything that had been composed before his time."

It appears from a recent catalogue that he has left in all six hundred and twenty-six works; and a modern French professor at the Conservatoire of Paris says of him:—*He was the most perfect and most comprehensive of all the great geniuses of musical art.*"

Well, this gifted son of our worthy violinist, sad to relate, died at the early age of thirty-six, and was interred in a pauper's grave at Vienna. It was a stormy day in December; the few admirers who followed were forced to take shelter from the rain and wind; and when next day his disconsolate widow came to weep over his tomb, of course it could not be found.

Wolfgang Mozart had two violins, one by Jacob Stainer of Absom, dated 1659, and the other, on which he learned to play, by A. F. Maier, of Salzburg (his native town), dated 1754. This was a three-quarter instrument given to him by his father, Leopold Mozart.

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

ON STRADIARIUS AND PAGANINI IN PARTICULAR.

To the Editor of THE STRAD.

DEAR SIR,—I now come to the second part of my reply to the letter of Stephen Taylor which appeared in the May issue.

"If Paganini were alive now he would be a bolder man than I should take him for to cross bows with Joachim." This is the chief sentence which I object to. It is most destestable, this habit of comparing one artist with another, and especially artists with natures so diametrically opposed as Paganini and Joachim. One may as well compare the turbulent mountain torrent, as it rushes and foams in its downward course, to the broad, placid river steadily flowing to the sea.

Joachim is certainly a musician of which the nineteenth century should be proud; a violinist of lofty sentiment, grand conception, and in the interpretation of the works of the three great "B's," Bach, Beethoven and Brahms, he stands unrivalled. From a musical point of view one could wish for nothing more. Not

only in such works as Beethoven's Concerto as well as Concertos by Spohr, but also in such solo pieces as Bach's Chaconne does he set the lead, and in fact create an almost impossible ideal. As a quartet leader and as a player of classical chamber music he is the one solid rock on which we all pin our faith. These few remarks on Joachim, poor as they are, will perhaps convince Mr. Taylor that I appreciate to the fullest extent the world's greatest living violinist, so let me now turn to the other side of the matter.

Paganini was born in 1784 and died in 1840. At the time Paganini was touring Europe it must be remembered that there were a large number of really great violinists before the public, artists equal to any we have in these modern times. Paganini had to compete with these masters, and such was the effect of this competition that the public in certain places divided themselves, some of them being followers of one artist, the others of Paganini. Not only did Paganini influence the crowd, but we hear of rising young violinists forsaking everything to follow in the trail of this great player so that they might catch some little idea of his methods. Ole Bull was one of these who abandoned a projected concert tour, and followed Paganini from place to place.

Who were the violinists whom the people in Paganini's time had heard, or who were at that moment giving concerts. They are Pugnani, 1728-1803; Viotti, who was named "The Father of Modern Violin Playing," 1753-1824; Kreutzer, 1766-1831; Baillot, 1771-1842; Rode, 1774-1828; Spohr, 1784-1859; De Beriot, 1802-1870; Ole Bull, 1810-1880. What an array of genius! although it is true that Paganini did not reach his prime until the first two mentioned had gone to their graves, yet even in their time he had made a sensation, and it must be remembered that the amateurs of that day had the playing of these great artists quite fresh in their minds. In spite of all this, Paganini created a sensation equal to that created by the great Napoleon. What was the secret of this wonderful success? First of all it was partly owing to his most wonderful personality; born of musical parents, and possessed of quite exceptional talent, the lad was compelled to practice quite beyond his strength. It is said that the father, with dreams of future wealth, was almost inhuman in his treatment of young Paganini. Such was the result that at the age of six years, an age when most children are engrossed with the thoughts of how to amuse themselves, this poor boy was quite grown up, or, at least, he was so "old" in music that he played some of Kreutzer's works at sight much to the astonishment of the composer who was present. At the age of fourteen Paganini was touring and earning much money, which the father greedily appropriated. This severe method of living had its effect on Paganini; of a naturally shy, nervous temperament, at the same time being the possessor of a not over robust constitution, he became quite awkward when in the presence of strangers. With long hours devoted to practice which should have been spent in physical exercise, his figure was out of all proportion. His long fingers, gaunt visage, and his peculiar and eccentric manner at once stamped him as a being quite different to the crowd around him. This was what affected the crowd and was the cause of so many exciting stories being circulated concerning him. What affected the musician, both professional and amateur, who went to hear him, was the wonderful effects he produced and the perfect command he had of the violin. Paganini attempted things which no other living artist ever dare attempt in public. His marvellous passages in harmonics, not only melodies in artificial harmonics, but whole passages in double harmonics, and the ease

and clearness with which these were produced astonished everyone. So perfect was Paganini in this method of playing, that violinists of the time thought he employed some other means than those generally known, the result was that the world of musical literature was flooded with so-and-so's system of Harmonics "being an explanation of the methods used by the celebrated Paganini in his wonderful performances." In playing passages in octaves and tenths in unison, he was simply perfect, indeed one who heard him states that "he played octave passages with as much clearness and facility as passages in single notes."

There was yet another matter which surprised the violinists of the period, and indeed would surprise modern players could they have the opportunity of hearing the like now, that was his wonderful pizzicato playing. In early life, in order to gratify the whim of a certain lady, of whom Paganini was enamoured, he studied the guitar, and indeed became a wonderful player on that instrument. This led him to introduce many novel effects into his violin playing. It is said that during the performance of a melody, or even of a composition containing running passages, Paganini could employ the left hand pizzicato with such effect and such boldness, that it had the sound of quite a separate harp-like accompaniment. But I have not yet finished; all who heard Paganini were struck with the wonderful effect of his cantabile. In playing a melody he often only used one string, and such was his power over the instrument that he could produce a beautiful voice-like quality of tone on the G and D strings, even in the highest positions. The effect he produced was extremely vocal and human in its character. With the tremendous practice which he put in at the instrument during his youth (it is stated that he practised ten hours a day for several years), his left hand was abnormally developed, so that the ordinary execution of scale passages, leaps, chords, etc., was to him quite easy.

And now a word concerning trick-playing. What was considered trick playing in those days we are just beginning to recognize as bona-fide effects. Some of these are, the trick staccato, always a favourite with Paganini, and after his time frequently introduced into violin compositions; chromatic passages executed by a left hand glissando, and a staccato bow; octave passages in unison, produced by a rapid glissando and nervous tremolo with the left hand; octave passages, or in fact any rapid scale passages produced by a left hand glissando, and a quick sautille bow, etc., etc. These are the tricks which delighted the amateur and annoyed the steady old classical contemporary violinist. These trick passages are now found in nearly all modern string music. It was certainly a trick to take off three strings and play only on one, if Paganini ever did this. One must make certain allowances for the times in which Paganini lived; had he lived an age earlier he would have been burned at the stake; as it was he had to satisfy the taste for the marvellous for which the people craved, and Paganini did much in this line, which had he been living now, he would never dream of doing.

In conclusion I would like to say that Herr Joachim would be the very last person in the world to compare himself with Paganini, who has well earned the title of "the greatest violinist who ever lived," or would Joachim desire such comparison. That to compare these two artists, or to mention the success of one in comparison with that of the other, is like comparing Napoleon with Lord Roberts, or Christopher Columbus with Nansen.

With apologies to Mr. Taylor.

Believe me, yours sincerely,

JEAN LE RACONTEUR.

To the Editor of THE STRAD.

DEAR SIR,—I note Jean Le Raconteur's excitement caused by my letter of this month's issue. I did think it hardly worth while replying to such brilliancy, since your very excellent magazine is intended to afford nothing but useful and interesting matter. Whenever I do contribute, it is entirely impartial, and written with a view of creating a level-headedness in fiddle matters. Replying to Mr. Raconteur's questions as to whether I have ever seen or tried a Stradivari violin, most certainly I have, not merely a battered broken-down specimen, but most of the finest specimens known, including the one belonging to Lady Hallé, an instrument I was fully acquainted with before that lady possessed it. I also have owned three Strads. Two of these I sold many years ago (in ignorance) for a matter of £20. One of these was shown to me by Geo. Hart, Esq., four or five years ago after it had journeyed to America and back. Oh! yes, Mr. Raconteur, Strad is an old familiar friend of mine, and a very good luthier he was too. N. Amati either was, or ought to have been, proud of his pupil, but he would hardly expect the world would become so silly as to raise his pupil's fame to such a giddy height. 'Tis not healthy, don'tcherknow. I have heard and tried violins by the other makers mentioned by Mr. Raconteur, also a Jack Lott; the latter certainly took the cake.

Now I am going to astonish you, Mr. Raconteur, by asking you to honour the dull correspondent with a call in order to see a viola that neither Stradivari or Amati ever surpassed, either in model, workmanship, beauty of wood, varnish or tone, made in 1869 in an Essex village. How is this for high? Here it is, no myth, anyone may examine it. One of the best experts in London was amazed and declared it to be a superb specimen by N. Amati, until disillusioned by the maker's name within the instrument. Will this artist ever get his due recognition? Were there not many other fine makers who are hardly recognised? Your readers should be made aware that there have been periods of "fashion" in fiddles.

Many great makers have been robbed of the lustre they deserve in consequence of their tickets having been extracted to give place to names known to fame, and popular at certain periods. N. Amati was all the rage at one time, Stainer at another. The latter has been worshipped and copied quite as much as Strad ever was or is to-day; and it may have been the sharp, pungent contrast—the type of tone that was quite new, as it were, an original creation—which at once arrested and held the ear of that epoch. The ear of the merest tyro would be arrested by the clear, sharp, biting tone of Stainer. Any violinist in an orchestra could make his Stainer cut through all the first fiddles, and once that kind of tone was relished, it would be to the ear what curry or absinthe is to the palate, a sort of vigorous stimulant to the ear, and the ear that has been once caught by it craves for it and even misses it in the grand richness of Joseph Guarnerius. Such, then, was the fashion once, and no wonder, so soon after the old tubby toned viols.

Mr. Hawes tells us about a violinist who bought a Ruggerius, and paid for a Joseph, and seemed quite satisfied with it until he found the label was false.

Now as to prices paid. Strads to-day fetch the highest, but some thirty years ago Joseph Guarnerius was at the top (*see* Pierce on the violin). £700 was then paid for del Jesu, being far in excess of that paid for Strad up till then.

Re Joachim using a Strad, Raconteur should read carefully. I said it was strange that Herr Joachim should be content to *always* use one. No doubt but Strad's violins suit the taste of that great player, but

his vigour is such as to lead one to imagine he would elicit more tone at times than can be got from the Strad. Hence my wonder that a Joseph or Maggini is not occasionally used for great concertos, etc.

Returning to the subject of Paganini *v.* Joachim. The two men, of course, can hardly be compared, being of entirely different schools. Herr Joachim has done more to elevate and ennoble the art, while Paganini spoilt more fiddlers than any other great player ever did.

Let me impress upon Mr. Raconteur that I knew what I was writing about. I have played the violin fifty-two years, have had many of the finest instruments under my notice and through my hands, and my daily occupation is that of measuring tone, say nine hours every day, so I bow to no man as a judge of tone. I must stop now, else Mr. Raconteur will complain of the length of my letter. His article is not over short, but reminds one of the mountain in labour, etc., etc.

Yours truly,
STEPHEN TAYLOR.

Leicester.

To the Editor of THE STRAD.

DEAR SIR,—A letter in your June number commenting on Mr. Taylor's letter on violins, which appeared in the April issue, seems a little rough on that gentleman. Your correspondent, Jean Le Raconteur, evidently is unaware of the man he attacks. Mr. Taylor is widely known (not merely as an enthusiast in violin matters, but is a man of very great experience and research). As to his ever having seen or tried a Strad violin, he has possessed three genuine examples to my knowledge and used one in my presence not many weeks ago. Mr. Taylor acknowledges the all round goodness of Stradivari instruments as much as most men do, but not to the exclusion almost of every other maker. It has appeared to him and also to myself, that Strad gets more than his share of praise, as compared with that accorded to a few other great makers. Indeed, one would imagine that he invented the violin solely. Your correspondent seems somewhat unacquainted with the tone of Maggini's instruments. They are rather too large to use with comfort. Their tone nevertheless is large and grand, and it is generally admitted that a good specimen of Joseph Guarnerius has more backbone and penetrating power than the Strad. The late Mr. Geo. Hart told me more than once (and he was no mean player) that he always preferred using a Joseph himself, as he could never bottom the tone—to use his own words. This is why Mr. Taylor is so anxious to hear Herr Joachim use one by the two makers mentioned, in order to hear the amount and quality of tone obtainable from these powerful violins.

I hope Mr. Taylor will not cease giving a little article occasionally. He tells me that he expected the Philistines and taddists would be down on him, but (as a solatium) has received some congratulating letters respecting the article in question, so every reader could not have thought it particularly dull.

Yours respectfully,
A STRADITE.

Leicester.

P.S.—I ought to mention that very few men can be better acquainted with Strad's instruments than is Mr. Taylor. I have known him to take very long journeys to see them.

We hear that Miss Leonora Jackson, the clever young American violinist whose portrait appeared in No. 95 of THE STRAD, will probably not return to her native country till 1900. Plans have been made for her to undertake tours in France, Holland, Switzerland and Russia.

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By ARTHUR BROADLEY.

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written little volume filled with practical information for those who
seek to bring out the wealth of expression of which the violoncello is
capable. The instruction is presented in homely, common-sense
fashion, and there are upwards of fifty examples in music type to
illustrate the author's meaning."—*Lloyd's Weekly*, April 2nd, 1899.

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The Strad

MAY, 1899

VIOLIN MAKERS OF TO-DAY.

By THE REV. W. MEREDITH-MORRIS.

[Author of "The Folklore of the Flemings, etc.]"

I. EDWARD WITHERS.

MR. EDWARD WITHERS was born October 22nd, 1844, and is the eldest son of the late Edward Withers. He received his early education at Fulham. He is the only pupil of his father and of John Lott, the well-known violin makers. He commenced business at 31, Coventry Street, London, in 1856, and moved later to 22, Wardour Street. He worked with his father for a period of over twenty-five years, and during that time made many

new instruments, and also executed nearly all the principal repairs that were entrusted to the firm. Mr. Withers copies exclusively the Stradiarius and Guarnerius models, using very old and carefully selected wood. His varnish is entirely oil, and varies in colour from amber to brown and red or golden red. His method of varnishing is almost unique. He always puts amber varnish on the wood and then hangs the fiddle up to dry for some years before putting the colour on. The colour, it should be stated, is also oil. The following is a fac-simile of his label:—



His labels, it will be observed, are not dated.

Mr. Withers is the oldest English maker now living. He has made a large number of instruments, including violins, tenors, and violoncellos. He turns out on an average about twelve instruments per year. All these reach a high standard of excellence, and are characterized as much for their beautiful tone as for their exquisite appearance. His prices are: violins and tenors from £10 to £65; violoncellos from £20 to £150.

On June 1st, 1893, he was appointed by Royal Warrant violin maker to H.R.H. The Duke of Edinburgh.

Three sons now assist him in the business. These are: Edward Sidney Munns, born August 3rd, 1870; Sidney Bernard, born October 22nd, 1873; and Douglas Sidney, born August 10th, 1879.

In November, 1896, Mr. Withers invented the new sound-post, now universally known as "E. Withers' Patent Prepared Hollow Sound-Post." The invention has been very favourably received, and latterly has received a marked attention from a few of our leading artists. This sketch could not, therefore, pretend to be complete without due space being allotted to a description of the patent. The *raison d'être* of the post is based on the acoustic dictum that tubes when thrown into vibration create internal as well as external sound waves. In the case of the tube (post) now under consideration, both ends are closed (by the back and belly) but this necessary defect is

remedied by the presence of a small hole drilled at an inclination of forty-five degrees through the centre. The sound waves escape through this hole, and the vibration, it is maintained, is far more free in consequence, and receives a multifold intensification.

The two ends of the post are hollowed out in the form of the mouth piece of a cornet. If a great body of tone be required, the two ends must be trimmed out very thin; if, on the other hand, brilliancy or penetration be desired, hardly any, or no wood at all, must be cut away. A combination of roundness and brilliancy is to be obtained by extending the "thinning" process towards the transversal hole, but limiting the quantity of wood cut away. The inventor prepares the wood by a special process, which makes it very sensitive to vibration. A reviewer in *THE STRAD* of January, 1897, maintains that the new post confers a great boon upon the fiddle world, and adds, that by means of it "to brand new instruments of good make that magic quality 'age' is immediately added, and to old instruments an increased freedom of vibration is imparted."

In proof of the last statement, Mr. Withers adduces the instance of his own double bass, a fine Ruggerius, once the property of Mr. Winsor (exhibited at the Inventions Exhibition, Albert Hall). When he purchased the instrument, it had an ordinary solid sound-post, and the tone was a little hard, and a shade difficult to get. He substituted for the old post one of the new hollow ones, and a vast change was immediately observable. The tone is now large, rich and telling, and the player has to put his knee against the back of the instrument in order to stop the vibration, if such a thing be desired immediately.

Our maker attaches (not without considerable show of reason) great importance to his invention, and maintains his belief in its originality. He very rightly, however, abstains from dogmatizing on the score of originality.

Under this head, it is difficult, if not impossible to say what is and what is not absolutely original. A hollow post, of one form or another, seems to be an old idea. Many will remember Davidson's "ancient form re-adopted," and Petizeau's hollow glass sound post. The author's father, who was a fiddle enthusiast, had an old anonymous fiddle into which was fitted a very ingenious post. It was made of briar, as far as could be judged, and shaped like an old-fashioned hour-glass. Through each bulb had been drilled two holes, which terminated a little above and below the

centre of the longitudinal axis. This post was taken out and an ordinary one refixed. From that day on, the old fiddle ceased to "charm the ear with dulcet sounds." My father (who had an inborn hatred of vagaries and innovations) used to say that the fiddle was hoarse more from dread of the new arrangement than from loss of the old.

Mr. Withers is one of those who believe in oil varnish. He expresses a strong belief that it affects the quality of the tone to an extent not allowed by very many writers on the subject. It is this belief that led him early in life to pay a close attention to the varnish question, and to conduct a series of experiments with the view of wringing the secret out of the great Ghost of Cremona. It is this belief also which prompts him now to take such care of, and spend such time over, the varnishing process. Certain it is that his varnish is exceedingly good and well laid on. It is rich, "juicy," and withal perfectly transparent.

Mr. Withers plays the violin, tenor and 'cello, and has frequent quartet and symphony parties at his private house, Elmwood, Atkins Road, Clapham Park. He is the owner of the famous quartet of instruments (two violins, a viola and a violoncello), made by his father, and which is said to be the finest English quartet in existence. These instruments, from their importance, demand a brief notice. They were made between fifty and sixty years ago at the old premises, 31, Coventry Street. Somewhere near the period mentioned, the roof of the shop underwent repairs, and the builder's workmen had occasion to lay down a plank along the attic floor to walk upon. It chanced that, the repairs being completed, the workmen forgot to remove this same plank, and one day, old Mr. Withers finding his way into the attic, discovered it. He soon made the additional important discovery that it was of maple, and as perfect a specimen of its kind as eyes could ever gaze upon. The story is soon told. The plank was transformed into [backs of] a quartet—now the English quartet, *par excellence*. The instruments are beautifully coated in amber varnish. One of the fiddles has been sold and re-sold twice, realizing each time £50. Its purchaser on one occasion was Mr. L. d'Egville, who presented it to Wilhelmj. The companion violin was sold at first for £30, but it realized later £120. The tenor was sold for £40, and the violoncello for £150. Mr. Withers is justly proud of this quartet. He says that he would not part with the instruments at any price, preferring to keep them as heirlooms.

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest any players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins, for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, E.C.

CORRESPONDENTS desiring information on Violoncello matters will be answered in this column by Mr. Arthur Broadley, Author of "Chats to 'Cello Students." Letters to be addressed c/o THE STRAD.

D. K. (Failsforth). From your description we should think your violin is only an ordinary trade copy. You can obtain expert opinion for a small fee. See head of this column.

A. G. B. (Birmingham). 1. We do not know of any such work. Have you studied Stainer's "Composition" (Novello)?

Darts. Your wants have been supplied in this column quite recently. See replies to *Monta* in March and "*A. T.*" in February issue.

C. G. (Tadmorden). 1. The back number you require will be forwarded on receipt of 2½d. in stamps. 2. Thomson (Thompson) Robert, was a maker in St. Paul's Church Yard, London, about 1749-64. He made instruments on the Stainer pattern.

Enthusiast (Pontardawe). We are not acquainted with the violins in question, but believe them to be well made modern instruments. 2. Write to the publishers. 3. "Danse Slave" and "Danse des Lutins" by La Tarche, are published by Messrs. Laurier and Laurier, and are two effective concert solos of moderate difficulty. 4. Handel's Sonata in A, for violin and piano, can be had from Messrs. Augener. The difficulty of the Allegro is about (4).

H. E. J. (Bradford). Giovanni Battista Guadagnini (labels, Joannes Guadagnini fecit Placentias and Joannes Baptista Guadagnini Placentinus fecit Mediolani) about 1695 to 1775 made a great number of instruments of ordinary workmanship, some are however well finished and the tone good, small pattern, slightly arched, varnish rich dark red.

Vibrato (Dulwich). 1. Your G string must be false, put on a new good one. We of course presume that the remaining strings stop evenly in fifths with each other. 2. Vibrato is a nervous action which can be partly controlled by practice. It is almost impossible to teach it. You will find some remarks on it in the treatise "Practical Violin Playing," published by Blockley. Price one shilling.

J. S. (Larne). 1. It is the "flying staccato" thrown down stroke. 2, 3 and 4. Springing bow (*sautillé*). Back numbers will be forwarded on receipt of 2½d. each.

G. H. N. (Hornsey Rise). The viola d'amore is tuned as follows:—



Gade (Danish), Liszt (Hungarian), Paganini (Italian). Wieniawski was born July 10th, 1834 or 1835, at Lublin, and died April 2nd, 1880, at Moscow, in straightened circumstances. 3. Possibly your bridge is not arched enough, or else you do not bow evenly.

B. M. (Cork). There is a good amateur maker named Charles Edward Bird (Hammersmith), but we were not aware of any of his instruments being on the market.

W. A. H. (West Hartlepool). Write for Messrs. Augener's catalogue stating your wants.

C. T. C. (Pittsburg, U.S.A.). Your description of instrument and two labels point to the probability of its being English make and that for the trade. The kind of label was fashionable in England at the end of last century or early part of this. The repairer's name was probably added when put in order by him.

J. B. (Ambergate). In your description there is very little that can be termed evidence. The maker may not have made many. The signature you refer to would be considered as "loud" by cognoscenti and not generally seen on works of a high class. Nevertheless your double bass may be an exception to the general rule and be a really good and serviceable instrument.

H. L. (Hull). The value would much depend upon the beauty of the violin and whether it bears evidence of being a manufactured or personally made instrument. There is not much recommendation in the date, which for the kind of thing is very late. The name is not one of repute and therefore the above is the best that can be said of the violin without seeing it.

H. B. (Newport, Mon.). The label inside your violin should commence with G not C. If the instrument has unmistakable evidence of being very old, twice at least the age you know to be traced in your family, it might be worth your while to send it. If an original by the master it would be declared at once. He is not known for a certainty to have ever dated his tickets.

F. R. (South Kensington). There is no good evidence of the maker being a pupil of Stradivari but of one of the Venetian masters. That he was influenced by the first when somewhat advanced as a maker there is much probability. A very fine specimen would "be on a par" with the master you refer to and be worth between £150 to £250, or even more according to circumstances. Montagnana was a splendid workman, used magnificent varnish and produced a beautiful tone of the highest class.

A Strad Reader (Wigan). We should advise you to obtain the volume of Beethoven's ten sonatas for violin and piano from Messrs. Augener, price 4s. 4d., and chose for yourself.

D Major. We are not acquainted with the work in question, unless it is Bazzini's "Allegro Dramatique," Op. 51.

E. R. (Norwich). 1. The members of the Joachim Quartet, of which a portrait was given in our February issue, are Dr. Joachim, Prof. Hálir, Prof. Wirth and Prof. Haussmann respectively. 2. We cannot suggest any explanation, other than that the tempos given are those required by the composers. 3. The staccato note is performed by the bow stopping on the string before producing the slur.

Constant Reader (Newcastle). Moret's arrangement of Haydn's Austrian Hymn is published by Schott & Co. *Paganini (Wandsworth).* 1. We do not know the composer's name. 2. See previous reply.

F. C. B. (Penarth). 1. The first of De Beriot's "Six Etudes brillantes," "Sylphide" (Augener) and which by-the-bye are really solos for violin alone, should suit. You will also find the bowing required in the *Airs Variés* of this writer and many others of his works. 2. Try Dancía's variations on "Carnival de Venise."

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March, 1899.

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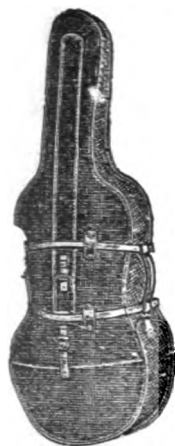
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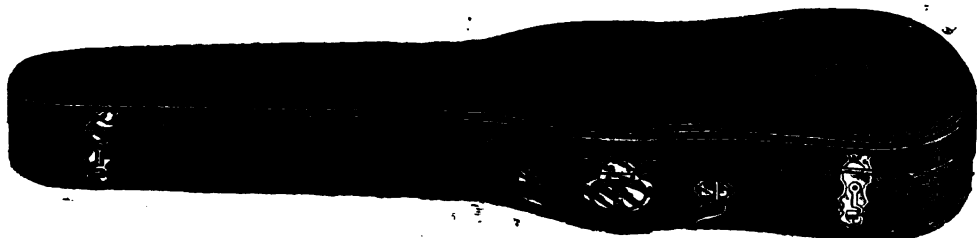
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Violinists at Home.

To judge by the large parcels of notes, notices, letters and newspaper cuttings I have received this month the musical activity of the provinces is enormous. In London the spring concert-season has been rather flat, I think; flatter than any similar season for some years. There have been hordes of concerts, it is true. But as many are called, few chosen, so many give concerts, few give those worth taking much notice of. True, the PHILHARMONIC SOCIETY have got to work again. But apart from their first concert there has been little of note in London. My "gentle readers" (fine old-cruised expression, that!) will soon begin to think I have lost my wits over Miss LEONORA JACKSON's violin-playing, for I mean to begin these notes again this month with more eulogy of her playing. I can't help it, and you, gentle readers, will please bear with me. I'll praise with equal warmth of enthusiasm any maidens who will come forward armed with the fiddle and the bow and upset my mental equilibrium as Miss Jackson has upset it. Why don't some of you come forward? It is not my fault that there are so few geniuses among the myriads of fiddling ladies. Nor, *sayre Ladyes* (that is intended to appear Chaucerian), is it your faults that you are not all geniuses. No doubt a very large number of you think that you can play quite as well as our little American cousin. But, believe an old-stager, you cannot. Leonora Jacksons are not shaken off trees in barrelsful like the cherries at Kundratitz. Nor are they plentiful like leaves at Vallombrosa. My friend Viola tells me she has got some foreign notes about Miss Jackson's recent tour, written (those from Leipzig) by about the best known and the best musical critic in Germany to-day, a personal friend of mine as well as of Viola. So I won't stop now to say much more than that Miss Jackson added a market bunch of green bay to her already enormous crown by her exquisite performance at the first Philharmonic Concert of the season of Mendelssohn's violin concerto. In her performance was no sentimentality even in that luscious if cloying slow movement. Yet there was abundance of sentiment. Nor was there any attempt to break records in the pace of the skittish finale. All was orthodox as the Greek Church. All was in order. All was superb.

I don't think I have mentioned before the fact that Mr. GILBERT H. BETJEMANN has

severed his connexion with the Royal Opera at Covent Garden, whose orchestra he has led to many a victory since the death of Mr. J. T. Carrodus. Mr. Betjemann joined the orchestra in 1858 when Costa engaged him as a second violin. Later he had a long career in connexion with the Royal Carl Rosa Opera Company, whose performances he frequently conducted and whose *mise-en-scène* he frequently directed. Mr. Betjemann's knowledge—practical no less than theoretical—of opera is enormous, probably unequalled at the present day in England at least. Thirteen years ago Mr. Betjemann succeeded Dr. (now Sir Frederick) Bridge of Westminster, as conductor of the Highbury Philharmonic Society, a billet he still fills with immense credit to himself, and to the estimable and energetic Society. Many a "festival" novelty owes its introduction to London to him and his merrie men (and women) at far-off Highbury. Even now he is not retiring into private life, though his labours in the past have fully entitled him to a good rest. Mr. Betjemann, who directs the studies and the performances of the opera class at the Royal Academy of Music, has I hear recently been appointed a professor of the violin in that institution. *Glück auf!* Herr Betjemann. May your shadow never grow less. We can do with many more of your kind.

THE SOUTH PLACE ETHICAL SOCIETY gave a programme consisting entirely of Beethoven's compositions at their Sunday Concert on the 5th ult. And a very fine programme it was. It began with the great quartet—greatest of all quartets—that in C sharp minor, Opus 31, and ended with the early C minor trio, Opus 1, No. 3. Oh! what a difference. Mr. John Saunders, who led the concerted works, played for his solo the lovely romance in F, Miss Alice Healey played one of the pianoforte sonatas, and Miss Ethel Bevan sang a number of songs. I hope the appeal made in the programme was responded to satisfactorily. It appears that there is a deficit amounting to £11 only. Now £11 is no large fortune. Will not some good friend of Art remit the sum to the secretary? He will rarely find so excellent an opportunity of doing a really good turn to Art, for no concerts have better programmes.

Mr. JOHN DUNN and Mme. ADELINA DE LARA announce a joint recital at St. James's Hall on Monday evening, April 24th. These two artists have recently been playing to crowded houses in the provinces. By the way, since so much is being written and spoken of the advance and progress of British

music and musicians, it may be noted that in spite of appearances, Mme. de Lara is English. She is the wife of Mr. Thomas Kingston, the actor who appeared successfully with Miss Olga Nethersole and is now touring with Miss Fortescue.

I wonder if anyone present at the first concert of the JOACHIM QUARTET noticed the smallest possible of errors committed in the Brahms Quartet by the splendid old leader, who entered at one place a quaver rest too soon. I'm told by one of his most intimate friends that the Dr. was suffering from a severe chill, that at a critical moment he felt a fit of coughing approaching. In trying to suppress this the bow fell a second too soon. But I'm prepared to wager that none saw the petty slip. The Joachim Quartet have triumphed gloriously. They are a superb combination. Of that there can be no doubt, no probable, possible doubt whatever. Yet I heard of one person, a madly keen enthusiast, who refused most scornfully to recognize the Quartet as THE Joachim Quartet, because, forsooth, Herr Halir, the second-violin in Berlin, was not present! How many years has Mr. Kruse taken the place which he still takes when the Quartet comes to London? How many of the audience cares a brass farthing what the ingredients of the Quartet are so that Joachim leads? Go up, thou purist!

Though the two following paragraphs have only an indirect connexion with the fiddle and the bow I don't think I need hesitate to mention them, since in the second case at least so much has been written elsewhere and the subject is of no little interest and importance. Firstly then, the BRISTOL CHORAL SOCIETY is to give a performance on the 15th inst. of Brahms's "Requiem" and Mendelssohn's "Hymn of Praise" at the Queen's Hall under the direction of Mr. George Riseley. Secondly, most of my readers will have heard of the scheme set on foot if not actually by, at least with the aid of, a London concert "direction," to found a permanent opera in London. This is not the place to expatiate upon the inestimable virtue of such a thing as a permanent opera. We all know how disgraceful a thing is the state of our musical life. To be permanently opera-less is worse than criminal; it is ridiculous. The aforesaid concert "direction" states that a "certain" number of persons have realized that we ought to have the opera, like the poor, always with us. They seem prepared—which is far more to the point—to put the money up. And they invite composers of every nationality to

forward operas to them to be examined by "the proper authorities." Once again I must say the thing is too vague. I want to know who are the "proper authorities." A second circular states that "those who have taken the trouble to inquire into the matter have given the scheme every assurance of success." I inquired and received nothing more than a letter which cleared away none of the darkness. Personally I am glad of the enthusiasm from which such a scheme springs. But I cannot see my way to give my share of assurance of success until I can obtain more concrete information.

I am informed that Mr. JOHN DUNN has been concerting in Edinburgh on the Cessol Strad, the property of Mr. Croall. The Cessol Strad was at one time much coveted by Lady Hallé, but Mr. Croall would not part with it even for a signed blank cheque. Its tone is said to be remarkable even though the instrument had not been used for concert purposes for upwards of thirty years.

At the fourth of his Symphony Concerts at Stonehouse Mr. FRANK WINTERBOTTOM brought forward part of Mr. Henry Gadsby's music "The Forest of Arden" and Haydn's "Surprise" symphony, Mendelssohn's music to "A Midsummer's Night Dream" and a suite by Saint-Saëns.

Mr. WILLIAM HENLEY recently scored a triumph by his violin playing at a concert of the Gloucester Orchestral Society. "Without perhaps possessing the brilliancy and technique of Sarasate, or the depth and breadth of Joachim, Mr. Henley may yet lay claim to a marvellous and extraordinary power over his instrument" says a local paper. I doubt very much if Mr. Henley's technique is inferior to that of Sarasate. His brilliance may be less. He is admirable in quite another way from that of his illustrious Spanish art-brother, while it is as impossible either to suggest a comparison of either with Joachim as to compare a storm in a teacup with a storm in the Atlantic. Mr. Henley is an excellent player indeed. He himself I am sure would be the first to desire that no comparison should be made between his playing and that of any of the other leaders of the violin-playing world.

A cutting from *The Yorkshire Post* tells me that "Dr. HEINRICH PUDOR with his 'cello, after a rather raspy start, fairly carried away the house with his playing and had a triple encore for his nimble playing of Popper's 'Tarantella.'" The concert was that of the Keighley and District Orchestral Society, admirably directed by Mr. J. B. Summerscales.

By the way I forgot to mention just now that Mr. HENLEY was the violinist at Mr. King's fourth Chamber Concert in the Town Hall, Northampton, at the end of February, too late for notice in my last notes. Besides the Kreutzer sonata, Mr. Henley played a fugue by Bach from one of the sonatas, and his own transcription of some Russian melodies. The local *Daily Chronicle* was in an ecstasy about the violinist, of whom it speaks rapturously. The great JOACHIM has also recently visited the City of Boots with Miss Fanny Davies and Mr. Harford.

The CONCERT QUINTET, to which I am requested to draw attention, is not a quintet of strings. It includes Miss Norah Nicholas, who according to the *Morning Post* "is an extremely talented young violinist," and Miss May Mukle, whom I know to be an extremely talented young violoncellist, for I have heard her play more than once.

At Mr. LOUIS ROBBINS's violin recital on March 1st, at the West Central College of Music, solos by Godard, Mlynarski, Massenet, Kontski, Sgambati, Fauré, Wieniawski and Bemberg were played as well as Gade's Sonata in D minor. The programme was divinely long in its pristine form. Wherefore, apparently, a trio in D minor by F. G. Bache had to be eliminated. Mr. Robbins played several of the same solos at Mr. Robert Pritchard's concert in the Highgate Hill Free Library a week earlier.

A performance of the "Messiah" was given with great success by Mr. FLETCHER's choral class and orchestra at Folkestone Town Hall last month. This is worth mentioning for the sake of drawing attention to a remarkable instance of Governmental red-tape. "Mr. Fletcher had received a communication from the General at Shorncliffe stating that soldiers would be confined to the barracks on Wednesday, and therefore the soldiers from the camp who were helping Mr. Fletcher's Orchestra would be unable to be present. Thanks, however, to Mr. A. J. Williams, an enthusiastic musician and member of the choral class, this great difficulty was overcome. Mr. Williams wrote to the Home Office on Tuesday evening stating the facts of the case and on Wednesday a telegram was received at half-past four and as a result Mr. Williams went to Dover to see the Commander of the South Eastern District, but being unable to see him he called upon Col. Benson and at seven o'clock the latter gave Mr. Williams a telegram to General Power at Shorncliffe which was despatched from Dover at 6.45 and reached the Camp at 7.45. (Why does a telegram take so long in reach-

ing the Camp from Dover ?) with the result that about fifteen minutes after the concert had commenced the Bandsmen trooped in much to the delight of all present."

Dr. JOACHIM recently visited Hanley, where with Miss FANNY DAVIES he played at the Meakin Popular Concerts Brahms's violin sonata in A, op. 100, and four of the Hungarian Dances with which his name will always be associated.

GAMBA.

Miss MINNIE THEOBALD, who gave a chamber concert at St. James's Hall on March 9th, is without doubt a very gifted violoncellist, who deserves all the success which she has achieved. With the assistance of such well known artists as Miss Fanny Davies and Mr. Alfred Gibson, an interesting programme was carried out. The concert giver was heard in Mendelssohn's Sonata in B flat for pianoforte and violoncello, of which an artistic rendering was given, and subsequently in Max Bruch's beautiful "Canzone" and a Minuet by Hugo Becker; each of these solos serving to display her full rich tone, accurate technique, and musicianly feeling. She responded to an encore with a brilliant Mazurka of Popper's. Miss Fanny Davies and Mr. Alfred Gibson each contributed solos, and joined Miss Theobald and Mr. Alfred Hobday in a fine performance of Brahms's pianoforte quartet in A major. Madame Ruth Lamb was the vocalist.

The Editor's Table.

Music, looks, etc., intended for review, should be addressed to the Editor, 8, Green Terrace, Rosebery Avenue, London, E.C.

Music: The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4), fairly easy; (5), moderately difficult; (6) difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists; (10), only for virtuosi.

FROM AUGENER & Co.

English Classical Album, containing twelve pieces by masters of the seventeenth and eighteenth centuries, arranged for violin and piano by A. Moffatt, is very interesting and will well repay any attention devoted to it by the earnest student; moreover the work is decidedly English, containing compositions by Purcell, Arne, Boyce, Barrett, Burney, etc., many of the compositions being long since forgotten and the publishers must be commended on their enterprise (3 to 4).

Andante alla Siciliana for violin and piano, by C. Wittig is a taking solo of some considerable merit (4).

FROM CURWEN & SONS.

Violin Method by H. Newbould, in three volumes, is yet another primer added to the list that is already greatly overcrowded. This work, however, is a distinct advance on many of the tutors published, really carrying out the objects laid down in the author's preface and therefore can be commended to the notice of teachers.

THE THEORY OF TONE.

BY DR. T. L. PHIPSON.

Author of "Voice and Violin," "Scenes from the Reign of Louis XVI.," etc.

A GREAT deal has been said and written about the tone of musical instruments in general, and of the violin in particular. Yet it is evident that a great deal of obscurity still surrounds this important question, which affects makers of the instrument as well as players.

I may, perhaps, be able, nevertheless, to say a few words here which may explain, to some extent, what is at present so little understood by the greater number of musicians.

In my article on the "Third Sound of Tartini," which appeared in *THE STRAD* for August, 1898, I have endeavoured to explain the theories of Tartini and Rameau on the production of a "third sound" when two notes are produced together on the violin, or 'cello. It is now known that when a single note is sounded by any instrument, or sung by the voice, other vibrations are produced which reach the ear simultaneously as "harmonics" to the primitive sound.

It depends upon the production of these, their number, and their intensity, whether the note in question is what we term *rich*, or *poor*.

If this were not the case, all human voices would possess equal charm and power, and the same would occur with all other instruments.

In the violin it may happen—in fact, it does happen, far too frequently—that certain notes are full and fine in quality, whilst others are thin and weak. The G in the medium, or the D (second string) are often fine, full toned notes, whilst the C (second string) and F (first string) are wretchedly thin, dull, and poor in quality.

The reason of this is that when the bow produces the two first notes mentioned, the greater portion, or maybe, the whole of the "harmonics" of those notes are produced at the same moment; whereas, in the second series of notes mentioned most of those harmonics are wanting.

In the same way, the tone of the human voice passing into the phonograph loses to a great extent the harmonics of the note uttered; so that a tenor or soprano voice, worth, let us say, £5, or £10 a night, thus becomes, by the loss of its harmonics in the phonograph, worth, at most, a shilling, or eighteenpence—if anything at all.

Thus, in a violin we may have a very fine quality of tone on certain given notes, whilst others are produced without their corresponding harmonics, and are consequently poor.

In a first rate instrument, the quality of tone consists in a certain round, sweet sound which is soft without being muffled, and brilliant without being coarse, in which every note without exception is produced with the whole of its harmonics.

This effect cannot be obtained by the use of supplementary strings, as in the *viola d'amore*, but only by the proper construction of the instrument; and (whether by chance or scientific research, it is hard to say) Stradivari of Cremona and his contemporaries have more especially been able to produce this result in its fullest measure; though a few makers before his time, notably Nicolo Amati and Stainer, and some who have followed him, approached very nearly to as great a degree of perfection. I should not omit to mention, also, the name of Sebastian Klotz, of Mittenwald, whose extremely rare instruments have come up, in this respect, to those of his contemporary, Stradivari.

☞ The perfection of tone in a violin resides, then, in the construction of the instrument being such, that every note is produced with the *whole* of its harmonics—all these vibrations of different wave-lengths, occurring simultaneously, produce upon the ear that roundness, fulness, and richness of quality, which when once heard is scarcely ever forgotten, and is always appreciated, even by the most uncultivated ears.

Certain makers of the latter portion of last and beginning of the present centuries, as well as some still more modern luthists, have professed to have discovered all the secrets of construction of the violin, so as to produce, with mathematical precision, instruments with all the wished for quality, even when quite new.

In 1782, a celebrated maker of violins at Padua, Antonio Bagatella, made known the art of constructing a first-rate instrument without having recourse to any model, but simply by means of the compass and the ruler. An extract of this Italian work is given by Maugin and Maigne in their "*Manuel du Luthier*," page 120; and one of these writers states that he saw, in Germany, two violins and a 'cello by Bagatella which, to use his own expressions, "left nothing to be desired either as regarded tone, or beauty of appearance." Some, however, have asserted that this mathematical work has not produced the results expected from it; but perhaps it has not been sufficiently studied.

I cannot say from personal experience how far this has been realized; but judging from a number of excellent violins which have come under my notice during the last thirty years, by Vuillaume, Chanut, Maucotel, Withers, Perry, Panormo, Trapani, Eberle and several others, it has rarely been completely attained.

However well the above theory may satisfy the mind as regards the nature of a perfect tone, it is difficult to apply it practically to the construction of a violin. The actual work, probably, will be like medical practice—mostly empirical—for many years to come. It is evident, however, that *attention to the minutest details* is a most potent factor in this respect; and it was in giving that attention to the quality of the wood, its form or model, and its precise thicknesses at various points which had been found, by long experience, to answer best, that the greater makers of the eighteenth and nineteenth centuries have outdone their rivals.

As most persons believe that the summit of the art is attained in a fine Stradivari, nothing should be easier, it might be thought, than to measure with perfect accuracy the *form* and *thickness* of the various parts, and so produce an equal effect. But, not only is this a very delicate and difficult operation to achieve with perfect accuracy, but there still remains the choice of a *mellow, sonorous quality of wood*, without which the labour would, to a great extent, be precarious, or unsatisfactory.

It will be seen by these few remarks that the construction of a violin of a perfect tone, is one of the most arduous and difficult undertakings, and one which, requiring as it does, great practical knowledge combined with skilful handicraft and patience, is very rarely attained. It is, therefore, not at all surprising to those whose lives are more or less entirely devoted to the musical art, that when a violin, perfect in this respect, happens to be met with, its value is expressed in large sums of money, whoever may happen to have been the maker of the instrument.

* Some interesting remarks on "Violin Tone" were published by Mr. Frank Waldo in *THE STRAD* for August last (1898), to which may refer my readers for definitions of the various qualities met with in violins of different make.

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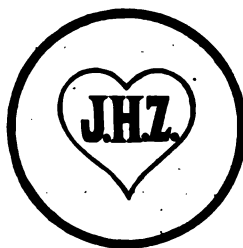
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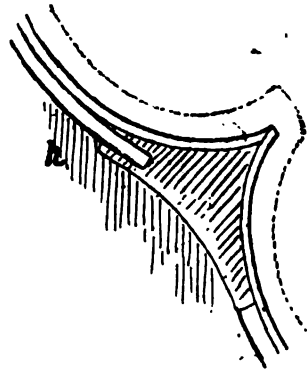
ANTONIUS STRADIVARIUS.

BY HORACE PETHERICK.

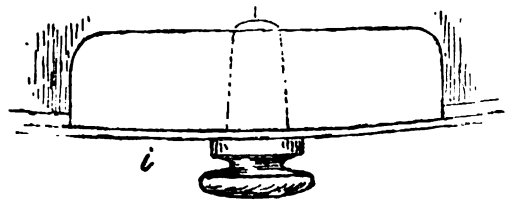
(Continued from page 335.)

Too much importance has been attached by critics to the presence of this wood in Stradivari's violins. That it had nothing whatever to do with the excellence of tone-quality is clear from the fact of makers of inferior skill and less renown for tone having used it in the same parts. The most likely reason is—as most repairers have concluded—the absence of thread, its lightness, pliability and evenness of texture, being thereby adapted for the necessary long strips for fitting round the curves. Some makers used it invariably while others did so occasionally, perhaps not always having a stock on hand. When for some reasons, such as being worm eaten or badly fractured, it has been found compulsory to remove them and substitute others in their place and of other wood, there has been no perceptible deterioration in the tone either as regards quality or quantity. Not only so, but there is the fact that many of the Italian masters and their numerous pupils, to say nothing of makers of a lower order, as often as not sent forth their violins without linings, some even without corner blocks. In most of these instances, however, the ribs were left very stout in substance in order to retain a sufficient holding surface for the glue. The subtle curvings of the ribs of an Amati and more so of a Stradivari, almost precluded the use of very thick material, especially so when the curl or figure was bold and elaborate. In consonance with this we find with Stradivari that the thin plate or veneer from which the ribs have been cut is not thick but of accurate and equal measurement along its course. The linings being equally true and fitting in the closest manner to the ribs are in their original state somewhat stouter, the middle or waist ones parting slightly on approaching the corner blocks each way and thus giving a gradually increasing area of attachment (diag. *h*). All of the four blocks are well trimmed off and their surfaces levelled, being quite regular in their form and size and trimmed to proper measurement. The end blocks serving to sustain the greatest amount of strain longitudinally are also found well finished in contrast with so many seen in instruments by makers of eminence that are simply hacked roughly into size and shape. They were carefully estimated in their proportion for strength sufficient to resist the strain caused

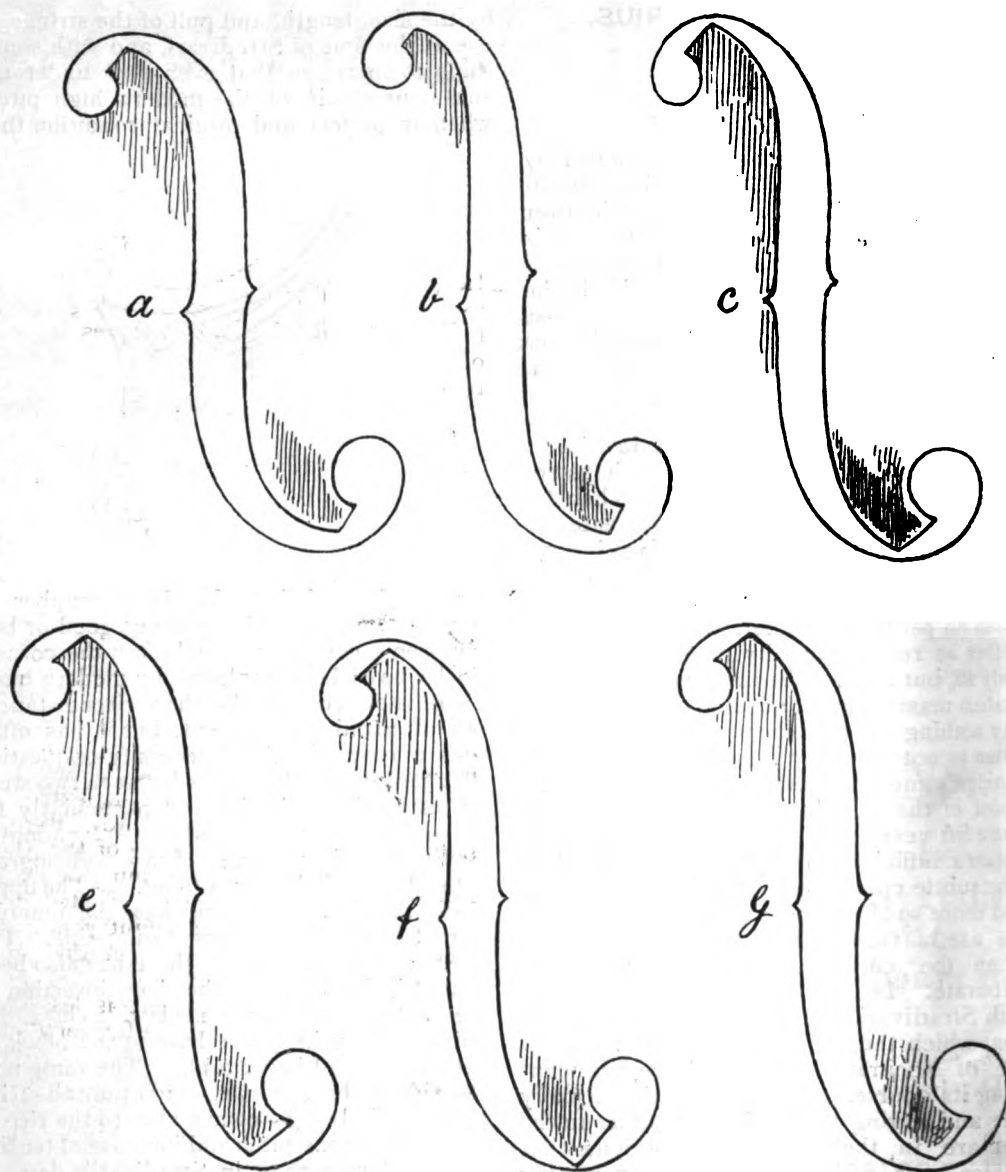
by the size, length, and pull of the strings in use at the time of Stradivari, and with something to spare, so that even now under the enormous strain of the modern 'high pitch, when in perfect and original condition they



are equal to their task. In a number of instances, when much repairing, good or bad has been done, the end and often the corner blocks have been replaced by modern ones. There is of course under these circumstances less of Stradivari present, but it has often been a case of painful necessity or question of expense as to the choice between two steps for restoration to health and particularly for strength. The form viewed vertically adopted by Stradivari was that of a parallelogram with two rounded corners (diag. *i*). The upper block was left a little thicker, the junction or root of the neck necessitating this. The renewal of one or both of these has also been caused incidentally by the deep insertion of the modern and longer neck, thus lessening much of the grip or purchase of the block on both upper and lower table. The same may be said of the nut over which the tail string passes, this being—owing also to the rise of the modern tone pitch and increase of tension—much larger than in Stradivari's day and he may in a sense be said to have had to buckle to modern requirements.

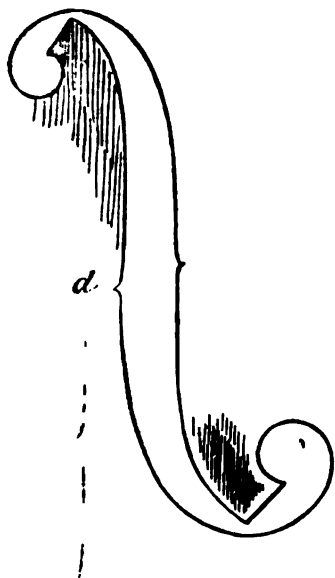


While the seat as it were of our criticism is at the present moment in the interior por-



The illustrations of sound-holes, or *ff* commonly so called, will it is hoped be interesting as showing the modification or development from those of Nicola Amati to the latter part of the period of Stradivari's career, called "the grand." They are all reproduced from fine specimens of the great Cremonese masters, and are the exact size of the originals. The first (a) shows the *f* of a violin of the Nicola Amati's late period, 1663, unaffected—at least in this detail—by the individuality of his hereafter eminent pupil. (b) While still going under the name of Nicola Amati, 1678, the *f* shows the actual interference of Stradivari, it is more vertical, but the peculiarities of the upper and lower wings are retained. (c) 1684. The design is quite changed, there is some return to the flow or inclination of Amati, but the whole thing is more extended, is slender, and the upper and lower wings are widened, this modification was retained for a permanency. (d) 1690. There is some return to the vertical design, but the width of the wings is retained, while the lower part of the design is of larger proportions. (e) 1700. The design is more equalized and is more substantial. (f) 1715. The same proportions are kept with an increase of gracefulness. It will be perceived the lower wing approaches at its lowest part the opposing curve more closely, the upper one likewise; in some specimens of this period it is still closer. (g) 1725. While the upper part is very like the preceding the lower part is more contracted and curled up. There is a somewhat heavier expression about the upper part in consequence.

tion of the admirable structures bequeathed to us by the great Cremonese, we may consider further the surface work of this part. Everyone knows that the interior of a violin is left unvarnished by violin makers. Stradivari was in no way anxious to become an exception to this rule. The reasons for its adoption were and are still obviously wise, although not necessitous. He knew that his work, in common with that of other craftsman, would be liable to fracture, and that in the process of restoration the surfaces and junction of parts must be laid bare and varnish where not obviously necessary would be an obstruction.



For the satisfaction of the anxious inquirer it may be stated that varnishing the interior has, to my knowledge, been tried by an excellent modern workman as an experiment and did not bring any adequate reward by perceptible improvement in tone quality. In another instance, to prevent the encroachment of the collector's arch enemy, the worm, the innovation seemed to have proved ineffectual. Stradivari may have tried this and perhaps, for once at least, met with failure. The bar—there is but one—ofttimes erroneously called sound-bar, or bass-bar—is, in common with all the violins of the old Italian school, quite inadequate for modern requirement, that of supporting the upper table on the fourth string side against the pressure caused by the tension of the third and fourth, the heaviest strings.

(To be continued.)

THE REPAIRING AND RESTORATION OF VIOLINS

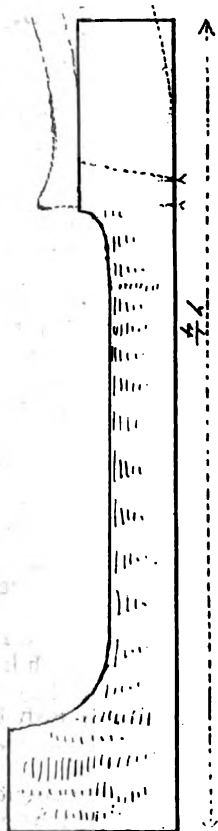
BY HORACE PETHERICK.

Of the Music Jury, International Inventions Exhibition, South Kensington, 1885; International Exhibition, Edinburgh, 1890; Expert in Law Courts, 1891; Vice-President of the Cremona Society.

(Continued from page 334).

IN proceeding to work then the workman executing this modification having selected his block of curled maple, planes it to an oblong of equal breadth. He calculates as to the best position for showing off the curl on each side of the neck when finished. Having decided which is to be the upper part or that covered by the fingerboard, this is planed to a good level and smoothed. A line drawn with a good pointed pencil or pointed knife, and sharply defined is then drawn down the whole length exactly in the centre. At the end which is intended for the thickest to be inserted in the body of the instrument an equal width each side must be marked. Near the other end at a distance that shall correspond with the opening of the pegbox, and equal width each side of the line must be marked off as at the other end. These two measurements will represent as nearly as possible the width of the neck along its course at the junction of the fingerboard. From the point representing the opening of the pegbox one of two lengths upwards must be decided upon; if the splicing is to be effected in the manner common in this country, a greater length will be required than for that of the French style. This latter is more to my fancy than the other as there is less of the original wood lost. If for the former a length of wood beyond the opening will be required of two inches, if for the latter or French a little over one inch and a half will be enough. The central line has of course been continued for the whole length of the wood. The waste wood at the end can now be sawn off down to the line. The next measurement will be, supposing the French style is adopted—that of the extreme width of the end, which will be given by taking a point at half the thickness of the pegbox wall at the part and similarly placed on the other or opposite and taking the width between the two. This divided equally and marked on the wood of the new graft each side of the central line will give the narrowest width of the part to be inserted in the pegbox. The outside may be then removed by the saw vertically. There will now be necessary the marking off a part on the graft

that shall represent the thickness of the nut or the distance between the end of the fingerboard and the pegbox opening; the breadth across, or we may call it the length of the upper part of the nut, will be exactly that of and at the part where the opening will be made in the pegbox for the reception of the graft.

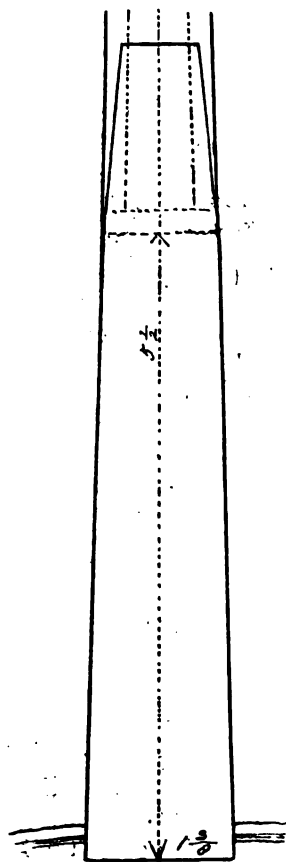


DIAG. 28.

The wood to be cleared away outside the lines which mark the width along the course of the finger-board will be the next proceeding; it may be done neatly with a rather fine toothed saw and then carefully planed up closer to the lines, barely touching them. It is preferable to leave the sides for the present at right angles with the top surface, although they will not be kept so for long, but by thus working the measurements are facilitated. Going to the lower or wider end a line must be accurately marked quite square with the long central line, if not accurate the whole work will be thrown out of truth. On the sides there may now be marked and roughly sawn away (diag. 28) so much of the wood that shall leave enough for the cylindrical part that is to be finally rounded and finished

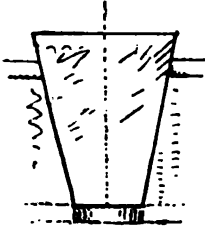
off for handling. Care must be taken that the rounding commences underneath, a little away from the part that will be fitted into the pegbox. This of course must be according to measurement or template kept for the purpose if graftings are likely to be wanted in the future. There will now be required the marking of the exact form of the part that is to be inserted in the body of the violin, or more strictly speaking into the upper block. This is done easily from a pattern cut to shape and size for instruments of average proportions. Sometimes, owing to the height of the ribs, the pattern cannot be applied so as to fit; in that case fresh lines must be drawn to measurement as with the central one on the fingerboard plane.

The line dividing the part exactly in the middle must be accurately done, the distance at the narrowest or lowest part that is to be glued on to the button carefully marked, allowing the top part when placed in position to be a quarter of an inch above the border (diag. 29). The width of the lowest portion



DIAG. 29.

must be mainly guided by the size of the button, which, although there is an average of a rough kind, is sometimes small, at others very wide. The width must be taken of the button, carefully divided into two equal parts to be marked on each side of the central verticle line (diag. 30). All below what is



DIAG. 30.

necessary to keep may now be cut away, the surface being kept parallel with the finger-board plane. The parts outside the slanting lines may be hewn away, the surface running evenly with the outer lines of the fingerboard width so far as it extends, which will not be more than about an inch.

The next process will be that of excavating the part that is to receive the root or end of the neck. If the instrument has been accurately constructed with the join running down precisely in the centre, the line already marked on the root of the neck will be a safe guide for marking each side of the join the width of the portion to be cut away. The depth inward of the cutting should be an average of a quarter of an inch. In case the already excavated part in an old and much repaired instrument is roughly torn about and made unequal in its measurements, attention must be fairly directed to this part separately; that is, if too much wood has been cut away on one side it must be replaced by fresh, after clearing away irregularities in order that a good fit may be accomplished. The fresh wood must be neatly inserted or placed in position and may be held in position during the hardening of the glue by supports or wedges placed across from side to side. When quite fit by reason of its dryness, the distance from the centre must be marked and the fresh wood cut away to the required depth and width with a keen edged chisel and small shavings cut at a stroke, as there will be some cutting against the grain to be done besides working in a confined position.

Great regard must be paid during the process of cutting this part that the corners or angles are quite cleared out, or the neck when inserted as a trial or rehearsal will not

give a truthful report of the accuracy of the incisions owing to some insignificant portions sticking up and causing the neck to look awry.
(To be continued).

THE LITERATURE OF THE VIOLONCELLO.

BY E. VAN DER STRAETEN.

(Continued from page 333.)

AMONG the French violoncellist-composers of the eighteenth century, the following were of special importance:

Berteau (died 1756), four concertos and three books of sonatas with bass.

Cupis (1741, died after 1794), two concertos, variations for one and two violoncellos and a "Method nouvelle et raisonné pour apprendre a jouer du violoncelle, etc.," a tutor containing some excellent studies.

J. B. A. Janson (1742-1803), three concertos, Op. 3; three concertos, Op. 7 (both with bass); six concertos with orchestra, Op. 15 (Paris-Jolivet); six sonatas with bass, Op. 4.

A. Janson (1749, after 1815), six sonatas with bass.

Tillière (end of eighteenth century), *Méthode de violoncelle* (Sieber, Imbault, frère).

Jean Pierre Duport (1741-1818), three duets, Op. 1; six sonatas with bass.

Jean Louis Duport (1749-1819), three duets, Op. 1; six sonatas with bass (one of these in C has been republished by Carl Schroeder; Leipzig-Kistner); three duets, eight airs variés, three duos for harp and violoncello, composed together with Nadermann (the famous harpist) and nine nocturnos with harp (in conjunction with the celebrated harpist, Bochs), a romance with piano and a fantasia (in conjunction with Rigel). His most important work is his "Essay sur le doigter du violoncelle et la conduite de l'archet." Piatti told the author that he considers this one of the best works of its kind to the present day. The twenty-one studies at the end of this book have been several times republished. One edition was printed by André, and the latest revised by Johannes Klingenberg (Litolf).

Frederic Rousseau (1855, after 1812), six duos concertants (Op. 3 and 4) and a pot-pourri for three violoncellos.

Nochez (about 1720-1800), sonatas with bass.

Francois Giraud (middle of eighteenth century), sonatas with bass.

Jean Baptiste Bréval (1756-1825), seven concertos, five books of duets, three books of sonatas with bass, and a tutor "Méthode raisonnée," etc.

Scipion Rousselot (about 1800), three sonatinas, variations, Morceau de Salon.

Franz Xaver Hammer (late eighteenth century), concertos and solo pieces.

Joh. Joach. Christ. Bode (b. 1730). A shepherd boy who died as privy councillor, and friend of Lessing in 1793, composed a concerto for violoncello.

Jos. Braun (1787—after 1830) some good pieces with piano (according to Schilling).

Joh. Georg Bischoff (1735-?), six solos, Op. 1; and Air Varié with bass (Amsterdam).

Dominique Bideau or Bidaux (about 1800), six duets, Op. 1 and 2; three divertissements for violin and violoncello, Scotch Air with variations (quartet accomp.), two duos faciles and a tutor (Paris, Nadermann, 1802).

Auberti (+ 1805), six solos, Op. 1; six duets.

J. M. H. de Lamare (1772-1823), four concertos, duets and Air Varié. These works were written for him by his friend, the famous opera composer, Auber.

Fiesl, mentioned by Vidal as a Bohemian violoncellist and composer (about the middle of last century) who wrote many violoncello concertos, most of his compositions being preserved at the monastery of Strahow (?).

Jos. Fenzi (early nineteenth century), three concertos and some duets.

Vincent Fenzi (brother of Jos.), Airs with variations. The second book in the author's collection of his Air Varié, with accompaniment of violin and bass, is dedicated to the "Loge des amis du commerce d'Anvers" (evidently masonic).

Steffano Galeotti. Six solos, Op. 4, for violoncello (Paris, 1765).

Franc. Granier. Six solos, Op. 1, for violoncello (Paris, 1754).

K. M. v. Weber (1786-1826), theme with variations—his only original composition for the violoncello.

Geo. F. Hainl (1807-1873), a French violoncellist. Little seems to be known about his violoncello compositions although he is described as a very talented composer.

L. Pape (1809-1855) wrote some pieces for several violoncellos—details wanting.

Ferd. C. W. Praeger (1815-89), pieces with piano accompaniment.

Heinrich Gross (+ 1806), sonata, Op. 1. (Berlin, 1804), and one book of variations.

Joh. Benj. Gross (1809-1840), sonata, Op. 7; three lyric pieces, Op. 26; twenty-four duets, Op. 42 (republished by Litolf);

exercises in form of variations, Op. 34; a concerto; a concertino; and a number of solo pieces.

Prince Radziwill (the composer of Goethe's "Faust") wrote "Maria Stuart's complaint" for violoncello and piano.

Bernh. Breuer (1808—?), numerous solos, but few published.

Cyprian Romberg (1807-65), solo pieces with piano, including variations, Op. 21, on Schubert's "Serenade."

Bernh. Hildebrand Romberg (early nineteenth century), Nocturne (Augener).

J. F. Schwenke (1792-1852), serenade for five violoncelli; double bass and tympani. Described in the "Allgemeine Musik Zeitung," 1835, as a very soft and agreeable piece, but too sombre for the concert room.

Grill (early nineteenth century), two songs with violoncello obligato highly spoken of in above journal of 1835.

Mollberg J. (early nineteenth century), director of the concerts at the *Sarao Oriental* at Madrid; air varié (Vienna, Mecchetti).

Felicien David (1810-1876), melodies with piano.

F. W. Kücken (born 1810) eight sonatas (Schuberth); "Am Chienisee," three characteristic pieces, Op. 70.

Ferdinand von Hiller (1811-1885), sonata, E flat, Op. 22; serenade, Op. 109, in E minor; serenade, Op. 140, in D minor (dedicated to Chs. Davidoff); sonata, Op. 172; and a "Concertstück" consisting of three movements, "allegro, intermezzo and finale," in A minor, Op. 104, with orchestra (cadenza by Grützmacher). Hiller's compositions show the hand of a great master of musical science combined with grace and elegance; but they lack depth and breadth of thought especially in his more ambitious works. The two serenades will still prove interesting.

Robert Franz (1815-1892), Hebrew melody with piano.

Fr. De Muick (1815-1854), fantasia on Russian airs, Op. 1.

Chr. Kellermann (1815-66), solos with piano.

Jos. Huber (born 1816), published some compositions for violoncello in Vienna, according to Wasielewski.

W. Sterndale Bennett (born 1816), sonata, Op. 32.

Litolf, Hy. (born 1818), serenade, Op. 91.

J. B. Masse (early eighteenth century), three sets of six sonatas each, Op. 1 (Paris, Boivin). Vidal says that they offer valuable material for practice, and are instructive though somewhat dry, and elementary in the treatment of the instrument.

Jos. Fiala (1749-1816), duets with flute or violin.

Rey (late eighteenth century), sonatas with bass. Vidal mentions a menuet with variations from the sixth sonata of his Op. 1 as capable of awakening the interest of amateurs of the present day.

Arnaud Dancla (born 1820), etudes, Op. 2; two books of duets; fantasia on "La Sirène"; melodies and a tutor "Le violoncelliste moderne."

Friedrich Kiel (1821-1885), four melodies, Op. 9; Reisebilder (scenes from wanderings), Op. 11; three pieces, Op. 12; sonata, Op. 25, in A minor; sonata, Op. 67 (viola or violoncello); three romances, Op. 69 (or viola). One of the greatest contrapuntists of the present century, who often combines imagination and melodic charm with science. His works deserve more popularity than they have hitherto obtained. His music may be said to be too intimate and too void of showy effects to attract the general public.

Chs. Jos. Lebouc (born 1822), solo pieces and a tutor.

(To be continued).

Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

A LOST WORK ON THE VIOLIN.

To the Editor of THE STRAD.

DEAR SIR,—I have little hesitation in saying that no such work ever existed. Is not your correspondent being misled by a few pages on the subject taken from Turgan's "Les Grandes Usines," and issued by MM. Thibouville-Lamy without a title page? This has such a picture in it but it is of Mirecourt. It is No. 285 in my Bibliography. Perhaps your contributor will write to me direct.

Yours truly,

EDWARD HERON-ALLEN.

THE VIOLIN OF SPAGNOLETTI.

To the Editor of THE STRAD.

SIR,—Your issue for March, 1898, has just been placed in my hands by a friend. I am the timber merchant of Lombard Street alluded to in the article on the above subject by Dr. Phipson, and I think I can supply some interesting information respecting the celebrated violin. Dr. Phipson is mistaken in some of his facts, and has jumped to a conclusion in supposing that I was the vendor of the violin to Sir Howard Elphinstone, and that he was entitled to a commission on the transaction.

The trial of the violin at the Town Hall, Putney, by Dr. Phipson is perfectly correct, and at the time I was the owner. The circumstance is indelibly impressed on my memory, for though I had owned the violin for some time, heard it played by eminent

performers and studied its qualities, it had always been in a small room that I had heard it played, but that evening I fully comprehended the great qualities of the violin as a solo instrument. Dr. Phipson played alternately on his own instrument and on mine; the difference in favour of mine was most remarkable, it seemed to fill the hall with melody, which came streaming down from roof and rafter and was quite a revelation to me of the value of a fine instrument to a solo player. Dr. Phipson's violin was sweet and beautiful, but did not fill the room with sound; it had the effect of being played at a distance. I then fully realised that a great instrument wants a fine player and a great hall to bring out its qualities. This trial by Dr. Phipson was shortly before April 18th, 1879, as I have a letter from him of that date in which he says:

"I have played upon the finest violins in the world (at least on many of them in London, Paris, Brussels and other places), and am a pretty good judge of the quality of an instrument for a solo player. I can congratulate you upon having in your possession so great a prize."

About six months after this trial by Dr. Phipson, the violin was sold by me to a Mr. Meiers, a city merchant, who resided at Bromley in Kent, and who at that period was well known among the dealers in London as a great connoisseur in violins, bows, etc., and had a great number of fine instruments pass through his hands. I remember seeing at his house a gold mounted bow by Tourte of Paris, with Robt. Kreutzer's name engraved on the ferrule, and which was specially made for Kreutzer by Tourte. Mr. Meiers told me he had had about twenty "Tourte" bows through his hands, which had cost him on an average £20 each, but this was the finest of all, having been specially made for Robt. Kreutzer by Tourte. I also saw a violoncello by Stradivarius in splendid condition, which I believe he sold to Germany for about £700. I mention these things to show that Mr. Meier was well known among the dealers.

Shortly after the sale to Mr. Meiers, he told me he would re-sell the violin at the price he had paid me for it, and that my commission was to be anything I could get over that price, and asked me to find a customer. It was, consequently, while acting as agent for Mr. Meiers, that I got into correspondence with Sir Howard Elphinstone on the subject, and his name had been given me by others as well as Dr. Phipson.

I found Sir Howard Elphinstone's conduct in the negotiations, to put it mildly, very unsatisfactory. He got the name of my principal from me, and wrote to him direct, offering him £300 for the violin. I enclose you an original letter from Sir Howard Elphinstone dated from Gaunts House, Wimborne (which please return to me), which proves: first, that he regarded Mr. Meiers as the principal in the sale; and second, that he wrote him direct, offering him £300 for the violin. I was naturally a little disgusted at this kind of diplomacy, and for this reason, when I afterwards sold him the violin on account of Mr. Meier for £325, I retained all the documents relating thereto. I have, however, great pleasure in giving your readers an account of the violin's history. I purchased it from Mr. W. H. Petty, an old gentleman who formerly lived in Finsbury Park, retired from business, but who used to be in business in Leeds, in the firm of Samuel Petty and Sons. This firm did business with Rio Janeiro. They purchased the violin on account of a Spanish violinist named Noronha, who was to repay the firm by instalments, which were never completed, and the violin consequently reverted to the possession of this firm, and at its dissolution became the property of Mr. W. H.

Petty, of Finsbury Park, who had it by him for many years, and from whom I purchased it. The purchase by Messrs. S. Petty and Sons, was effected through the medium of Messrs. J. and J. Hopkinson, the piano-forte manufacturers, and this part of the story is perhaps best told in a letter I have from the senior partner of that firm after his retirement into Wales, and addressed to W. H. Petty, Esq.

Ysigsain, Crinieth, N. Wales,

March 14th, 1879.

DEAR SIR,—I have a perfect recollection of the trouble we took to find the best violin that could be had for your friend M. Noronha, whom your firm decided to assist. The violin selected by him, after trying nearly all of note to be had at the time, was the one by Guarnerius known as Spagnoletti's, then in the hands of the late Mr. Corsby. The price he asked was 400 guineas, but I succeeded in obtaining it for you for £300. The certificate given at the time, of its genuineness, was the same as the copy which I have seen and signed to-day. Beyond this I had the testimony of another dealer who knew the violin perfectly. M. Noronha (who was desirous of obtaining the best violin procurable for the purpose of making his *debut* as a violinist), was most careful in his selection, and he considered the one purchased much superior in brilliance of tone and pureness of quality to many others he tried, of equal and higher prices, by Guarnerius and Stradiuarius. I think you ought to obtain the amount you gave for it if sold to a private purchaser, and I doubt not those in the trade who know the instrument, would readily give a good sum for it. The violin was purchased by me for Samuel Petty and Sons, and the amount was £300 net cash. I doubt not (in case of need) the cheque I signed when in the firm of J. and J. Hopkinson could be found.

Believe me, yours very truly,

JOHN HOPKINSON.

The next document of importance is Mr. George Corsby's guarantee given with the violin, which is as follows:—

Whereas Messrs. Samuel Petty and Sons, of Leeds, in the county of York, have this day purchased of me a violin, for the sum of three hundred pounds, in consideration whereof, I hereby warrant that the said violin was made by Joseph Guarnerius, of Cremona, that the same was brought into this country by General Kidd about the year 1841, that he (General Kidd), gave it to Signor Spagnoletti, the celebrated violinist, who led the Italian opera band for many years and played his solos on the same violin, that at the death of Spagnoletti it was purchased by M. Mazoni, and that he took it to Spain, and sold it to Count de Jardina, at the time of which purchase by me it had been out of this country (England), about twenty years, and I further warrant the said violin to be the veritable one known in the musical world as Spagnoletti's. As witness my hand, this 7th day of February, 1894.

(Signed) GEO. CROSBY.

9, Princess Street, Leicester Square, London.

I have also, addressed to me, a very interesting letter from the grandson of Spagnoletti, dated from Maida Hill, 29th March, 1879 (this gentlemen was, I believe, an electrical engineer to one of the principal railway companies), confirming the anecdote related by Dr. Phipson on page 214 of "Celebrated Violinists," where it is related, when speechless and a few hours previous to his death, Spagnoletti exhibited great uneasiness as if wanting something. His son, however, fancying that his anxiety might be to see his favourite violin once more, brought it to him, it appeared to satisfy and delight him to have it once more in his hand. All these documents with several others of interest, would

have been handed by me to Sir Howard Elphinstone with the violin had he proved less of a diplomatist.

As suggested by Dr. Phipson, it would be very interesting to know the present whereabouts of this fine instrument. Should the owner see the particulars I now give your readers, it will no doubt add something to the interest of his possession.

Incidentally I hope Dr. Phipson will be satisfied on the subject of commission. You are at liberty to show him the letter I enclose you from Sir H. Elphinstone, before returning it to me. Apologising for the length of my story.

Yours truly,

THOMAS HARLAND.

Dunedin, N.Z.

Formerly of 58, Lombard Street, E.C.

[Copy of Letter enclosed].



Guarnerius

Miniborne

26 Dec: 1879

Mr. Harland

*I am willing
to purchase the Guarnerius
I have this day written to
Mr. Meier to let me know
what is the lowest figure
he will take. I am
quite prepared to give
£300 for it. I am
H. Elphinstone*

SIVORI.

To the Editor of THE STRAD.

SIR,—Thank Heaven! Thanks to Dr. Phipson, F. M. G., your obedient servant, and last but not least yourself, Sivori has been vindicated. Posthumous injustice rankles worst of all, for the dead cannot defend themselves. I am particularly gratified to find my impressions of this great artist confirmed by Dr. Phipson, a gentleman who has for more years than I know of held, unchallenged, the proud position of the best amateur violinist, and one of the most

cultivated musicians in London. His dictum alone would settle Sivori's position, but F. M. G. also writes with evident real knowledge. His description of Sivori's tone being "always easily distinguished even when playing with a full orchestra," exactly accords with my most freshly remembered impressions, for I noticed particularly that his tone was instantaneously to be picked out from the other instruments, and this whether he played piano or forte. The quality of tone he produced was not only most entrancing, but had an indistinguishable something about it I have never heard before, nor since. Yes, his tone was, as Dr. Phipson says, "luscious," and this term comes as near a true description of it as is possible in words, but it still leaves a deal undescribed. Who can convey in words those subtle differences in tone between one violin and the thousands of others? No two are precisely alike, and no two players produce precisely the same quality of tone even out of the same violin.

And now about the hand. My statement, I am sure, is true, but Carrodus may be absolutely true too. There is no necessary discrepancy. Carrodus said he had "a very small hand," and I said "for his size, he had a large and powerful hand," but remember I had

Concerts. Upon that occasion I was introduced to him in the Green room of the Philharmonic Hall. I found him a most amiable gentleman, and capable of speaking excellent English. I had a long conversation with him at intervals during the progress of the concert, and looking at my hands he exclaimed: "I envy your hands, just look what small hands I have, which is a great disadvantage to me." He then measured his fingers beside mine and his proved to be nearly an inch shorter.

I remember him as being a short, but well proportioned man, without moustache or beard, and looking much more like a city merchant than the great violinist that he was.

He played at this concert Mendelssohn's Concerto with orchestra, and "Andante and Rondo Pastorale" from a Sonata by Nardini with piano, accompanied by Sir Julius (then Mr. Jules) Benedict.

At my request for his autograph and a few bars of his "Fantasie Etude," he very kindly offered to write something especially for me, and taking a sheet of writing paper from a rack on the green room table, he sat down, and after drawing five lines across it, wrote the following eight bars—



Liverpool February 7,
1871.

previously said that he was a little man, in fact, diminutive. I do not think he could be much, if any, over five feet, and the hand of such a man might easily be two or three sizes too large to be proportionable to the man, and yet might be "a very small hand" compared with ordinary men, and particularly with such a tall Yorkshireman as Carrodus' hand. In addition to what I before said, Sivori had sloping shoulders, long arms for his size, and he was rather broad across the hips, and I think, but I am not sure about this, the least bit bow legged. Thus it will be seen that his concert presence was anything but an impressive one. No artist owed less to his appearance than Sivori, and yet he has left an indelible and photographic impression on me, and apparently on others. The fact is the moment he began to play you forgot all about the man, and after he had finished you had nothing but love and admiration for the little, amiable, unassuming artist who had caused to develop in you a new and delightful sensation. Yours,

LANCASTRIAN.

To the Editor of THE STRAD.

SIR,—Having read the correspondence which has appeared in the recent numbers of THE STRAD, I thought possibly my evidence upon the subject of Sivori's hands might be of interest to your readers. In February, 1871, Signor Sivori performed at one of the Liverpool Philharmonic Society's Subscription

which he signed and dated. This paper now reposes in my autograph album in company with letters of Vieuxtemps, Ernst, Molique, Spohr and many others.

Yours faithfully,

230, Uxbridge Rd., W. JEFFREY J. POOLE.
March 10th, 1899.

SOME STRICTURES ON THE REV. H. R. HAWES'S NEW WORK ON FIDDLES.

BY THE REV. W. MEREDITH-MORRIS.

MR. HAWES'S new book entitled "Old Violins" is both interesting and disappointing.

It is interesting in that it is written in the author's usual inimitable style. It contains nothing new, excepting inaccuracies and idiosyncracies, but it presents that which is old in a bewitchingly fresh and delightful garb.

It is disappointing in that its pages are bespattered with marks of carelessness in the matter of dates, and of opinionativeness in that of facts.

First, as to dates. There are numerous inaccuracies. Turn to the "Dictionary of Violin Makers," p. 239. [By the way, the author should have modified his title and added the epithet "Short" to it, seeing that he omits from his list the names of very many old

makers, and at least a hundred and fifty modern makers—among the latter some forty or fifty British artists, several of whom are gold and silver medallists].

1. Blanchard, Paul. This maker's period is given as 1865-94. It may interest the author to know that Blanchard was alive and busy on a fiddle at the beginning of last week.

2. Collin-Mézin, Ch. J. B. Period given as 1841-89. This maker made me a fiddle at the end of last year.

3. Duke, Richard. Period given as 1750-80 in the list, whereas in the body of the book it is said to be 1754-69.

4. Guérin, A. S. 1834-88. Incorrect. He was working at the end of last year.

5. Hardie, James and Sons. Period 1837-90. James Hardie was both alive and working at the end of last December.

9. Hel, Pierre Joseph. Period 1842-95. He was working in August of last year.

7. Miggé, Otto. The information given conveys the idea that this maker is "dead, idle, or otherwise." See Advertisement in THE STRAD.

8. Parker, Daniel. Period 1740-85. A careless repetition of what appears certainly to be an error. Mr. Hill tells me, in a letter written under date of December 21st, 1897, that the period of Parker is really 1700-40. There is considerable evidence in support of this statement.

9. Scarpampella, Giuseppe. Period 1838-80 (?). The note of interrogation is the author's. The question I can answer. G. Scarpampella was alive and following his occupation as maker on the 21st of March, 1898. I have a lengthy letter from Scarpampella in his own hand, written under that date.

10. Simoutre, N. E. Period 1834-89. Incorrect.

11. Tarr, Wm. Period given as 1829-55. I have it on the authority of one of Tarr's pupils, viz., Mr. J. W. Briggs, of Glasgow, that he (Tarr) worked from 1829 to 1886. I have now before me a photo, cabinet size, of master and pupil taken in the year 1886. Tarr was then eighty years of age and had made 206 double basses, besides a number of other instruments.

The author will probably consider the above names too trivial to call for exactness, but he should remember that no fact is really trivial to the devout dictionary compiler. In this, as in many other departments, only he that is faithful in a few things shall be made ruler over many.

Passing by dates we proceed to facts. There are a few unpardonable idiosyncracies (to use a mild term). One is the ultra-Spartan treatment dealt out to poor Joseph (del Gesù). Read pp. 53-4. Put aside for the moment the more reputable system of ethics (above all Christian Charity) and trust yourself entirely to utilitarianism. Even so, are you not tempted to turn round upon your guide and ask in astonishment, if not indignation—To what end? Whom will it profit—this repetition of a thread-bare libel of the dead? In his treatment of the great Joseph, the ingenuity of the author runs riot. Licentiousness is transformed by him into rank and blaspheming infidelity.

Poor Joseph! We had been told a thousand times before that thou wert more or less Hedonic in thine ideas, but we have to learn now for the first time that thou wert as bright an example of the scoffing scoundrel as ever poisoned God's air. For a man deliberately and persistently to style himself "Jesus" in contradistinction from two John Baptists who had gone before, and that for the sole purpose of casting jibes and sneers at Religion, is assuredly a manifestation of "blackest Ebbisism," to borrow an Islamic phrase.

We ask in wonder—Is there no evidence that this blasphemer (?) fell under the *odium theologicum*—the anathema of Holy Church—as was the case with Jacob Stainer?

Seriously, what is the evidence as to the alleged riotous living of the great artist? It practically amounts to this. Somebody told Carlo Bergonzi's grandson that somebody had told him that Joseph led an irregular life. This same grandson conveyed the information to Vuillaume or somebody else, who in turn enriched the world with the profitable fact (?).

This piece of "evidence" is truly *sui generis*. The very mention of Vuillaume's name in connection with the tale ought to put us on our guard. I say this advisedly, in spite of other adventitious traditions.

Against this cobwebbery, we have both demonstrative and cumulative evidence of the orderliness of Giuseppe's life.

First, there is demonstrative evidence which does away once and for all with the prison tale; to wit, the date of Paganini's "Joseph," which is 1743.

Second. (i.) There is no documentary evidence of his riotous living. Had he been guilty of the greater crime with which he is charged, it is highly probable there would be a reference to it in the municipal archives of Cremona.

(ii.) Had he been a notorious atheist or scoffer, it is almost certain we should long ago have discovered traces of a conflict between him and the ecclesiastical authorities.

(iii.) The man was an artist of the highest order. The notion of unrestrained licentiousness is psychologically and physically incompatible with that of immortal creation in art of the fiddle class.

To revert to Mr. Haweis's "del Gesù" theory. I would venture to submit that "Jesus" was not added to the artist's name as a distinctive appendage during his lifetime. That was the work of posterity. The phonetic symbol on his ticket is another matter, and, to my mind, is explained in a still easier manner than in the new "easy" way of Mr. Haweis. The phonetic



symbol I.H.S. is one of the mediæval methods of solemn attestation. The symbol is as old as the Catacombs of Rome, where it occurs on tablets among a thousand and one other religious symbols. In mediæval times the sign of the cross, with or without other symbolism, was frequently added after signatures as a mark of solemn oath (see Redmond's "The Cross in History and Tradition, etc."). In cases where signatories could not write, they were to mark the sign of the cross, which was considered an equivalent and sufficient attestation. On Stradivari's printed labels occurs the symbol containing the sign of the cross, with his initials enclosed within two circles, which are possibly meant to represent a crown. There is nothing strange in the symbol on Joseph's tickets, and no occasion arises for antiquaries to seek among dusty archives for a "recondite origin." One thing is certainly strange, viz., that so very few of the old makers have symbols of the kind on their labels.

In an old Will now before me, made under date of June 8th, 1768, the testator concludes thus:

"In ye name of ye Father ✠ and of ye Son ✠ and of ye Holy Ghoste ✠. Benjamin Morris ✠"

In "ye days of olde" it would appear that the sign of the cross and other sacred symbols figured largely whenever paper and ink were wed together.

I would much like to animadvert upon other disappointing features of the book, but I have already occupied too much space and must perforce hold my peace.

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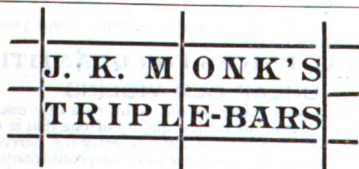
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The Strad SEPTEMBER, 1899

DOMENICO DRAGONETTI.

THE double-bass does not at first sight look like an instrument with which to play any light fingered pranks or upon which to perform feats of agility. But it is the man of genius who achieves that which is to the common crowd an impossibility. Such a man was the great Dragonetti, whose portrait accompanies this month's STRAD, and whose life, told in the barest possible manner, reads more like a romance than a sober relation of facts. Almost as a child he was a brilliant performer on the violin and guitar. At thirteen he went into the orchestra of the "Opera buffa" in his native city of Venice as a double-bass player, having far out-distanced his master Berini. A year later

he entered the orchestra of the "Opera Seria" in a similar capacity, and when eighteen went into the orchestra of St. Mark's—an honour than which Venice can offer no higher to the musician. And all these things happened while the lad was yet in his teens and before he had reached even the first vigour of manhood, or had attained anything like the full measure of artistic development.

A great player wants a fine instrument, and it was about this period in Dragonetti's life that he discovered in the monastery of S. Pietro, at Vicenza, the marvellous Gasparo di Salò double bass, upon which he performed for the rest of his life. Grand instruments were at this period not difficult to discover in this part of Italy, for it must be remembered that Brescia, the cradle of the string family, as we know it, is within a few hours' journey of Dragonetti's native city of Venice; and the great crowd of collectors had not then swooped down, and like the plague of locusts, devoured all that was worth devouring. Every church and every monastery, to say nothing of private houses, contained one or more specimens of the handiwork of the great classic makers, from Gasparo di Salò downwards; and the youthful Dragonetti, seeking an instrument which should be the medium of conveying his thoughts to his hearers, found what he wanted in this old-world monastery at Vicenza, brought it away with him, and it became his inseparable companion to the last hour of his life.

It was not to be expected that a double-bass player of Dragonetti's extraordinary powers should remain hidden in Northern Italy, and while still a young man, his fame as an artist had spread all over Europe, and like all other great artists, he was bound to appear sooner or later in London.

In 1794, while still under forty, his friends, Banti and Pacchierotti, procured him an engagement to play at the opera and the concerts at the King's Theatre, in London. Once here, England never afterwards let him go, and in the closing years of the last century, Dragonetti entered upon a career of uninterrupted prosperity, social distinction and artistic success.

From this time to the date of his death in 1846, no great concert or musical festival, whether in London or the provinces, was considered complete without a performance by Dragonetti, and duets with Robert Lindley, the equally famous 'cellist, were events of frequent occurrence. These two wonders played at the same desk at the opera and elsewhere for over half a century, and

the story of their united career would be practically the story of musical progress in England during that period.

Dragonetti was to all intents and purposes the Paganini of the double bass. This huge instrument became in his hands either a 'cello or a violin at will. Dragonetti would, with consummate ease, perform the 'cello part in a string quartet, and his harmonics, double notes and other feats of executive power, were never surpassed by any other player. In saying this we do not forget that Bottesini has been called the greatest double-bassist the world has ever seen; but in this connection it must be borne in mind that Bottesini used a bow shaped like a 'cello bow and held in the same way, which permitted much greater facility of action than the curved double bass bow, used by Dragonetti. This is not the place to institute a comparison between two men, each of whom reached the very topmost point of excellence in his own line. The present writer has heard Bottesini and is intimate with much older men who have heard Dragonetti, and it seems quite safe to say that no performer under Dragonetti's conditions has ever surpassed him.

During his long career Dragonetti made the acquaintance of Haydn, Beethoven, and many other great composers, and at the advanced age of ninety, travelled to Bonn to head the thirteen double basses at the Beethoven Festival. Berlioz remarked on this occasion that he had rarely heard the Scherzo in the C minor Symphony played with so much vigour and finish.

Dragonetti died in London in 1846, at the age of ninety-one, and was buried in the Catholic Chapel in Moorfields. His famous Gasparo di Salò double bass is now amongst the priceless art treasures enshrined in the Cathedral of St. Mark in Venice.

Our portrait of Dragonetti is a reproduction of an engraving from the famous painting of the artist. For he was in every sense of the word an artist, and he remains a noble example of how great executive powers should be employed. His most marvellous feats of execution were never given for the sake of mere personal display, but were always restrained and subordinated to the purest taste.

SEÑOR SARASATE has been holiday-making at San Sebastian, where he has played before Queen Christina. In the programme was a new Spanish piece for violin, entitled "Mirama," of which the Spanish Queen has graciously accepted the dedication, also presenting the composer with a walking-stick. We shall doubtless hear the new violin composition during Sarasate's visit to England, whence he expects to return towards the end of next month.

The Editor's Table.

Music, books, etc., intended for review, should be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

Music: The numbers placed after the pieces indicate the degree of difficulty thus: (1), means quite elementary; (2), very easy; (3), easy; (4), fairly easy; (5), moderately difficult; (6), difficulties can be overcome by a good amateur; (7), difficult; (8), very difficult; (9), only for artists; (10), only for virtuosi.

Notes on Conductors and Conducting, by T. R. Croger, F.R.G.S., F.Z.S. (London, "Nonconformist Musical Journal" Office, 29, Paternoster Row.)

This little book is calculated to be eminently useful to a very numerous class. As the author truly says, every town and almost every village has its musical society, either choral or instrumental, or both; and as every society must have a conductor, the most capable of the group is usually selected for this office. There must be thousands of such men—men of high intelligence, possessing great love for music, and eager to produce the best effects from the means under their control—and to this large class Mr. Croger's book will be exceedingly useful. The first part of the work, in which the author tells us of the origin and progress of the art of conducting, tells the story in a manner which is very interesting even to those who know all the facts; but it is the latter part of the book which will be of the greatest benefit to the budding conductors for whom Mr. Croger has specially written. His plates showing the difference of stroke between the good and bad use of the baton are a valuable adjunct to the verbal directions so clearly and lucidly given.

FROM BREITKOFF AND HAERTEL.

Sonata in D major for piano and violoncello by M. Esposito. This clever and interesting work will repay any attention bestowed thereon. It gained the prize at the Incorporated Society of Musicians' competition, 1898 (5).

Romanse for violoncello and piano, by P. J. von Körösy, has a good flowing melody, contrasted with an effective and fairly easy accompaniment (4).

Meditation (Adagio from L. van Beethoven's C sharp minor sonata), arranged for violin and piano by Adolf Wallnöfer, makes a good violin solo (4).

Adagio in G and **Adagio in C minor** are two separate solos by Albert Becker. The first is easy and can be performed in the first position throughout, the second ascends to the seventh position. Both are very acceptable additions to the young violinist's repertoire.

FROM J. E. DALLAS.

Italian School for the violin by F. Paroletti has one grave fault—that of giving the "melodic" form of the minor scale instead of the "harmonic," or both. If this is remedied in a future edition, the work, abounding as it does with good and copious exercises, would be useful. The print is clear, and its eighty-five pages are a marvel of cheapness.

FROM J. A. MILLS (MOORGATE STREET).

Romance in C, for 'cello, with an accompaniment for the piano, by W. Reynolds, makes an effective solo, which would please most audiences.

FROM BOSWORTH AND CO.

A L'ombre, for violin and piano, by J. H. Henry, is a pleasing little piece which could be made much of in the hands of a capable player.

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest any players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, E.C.

READERS may obtain our opinion endorsed by a leading London expert as to the value, etc., of their violins, for a fee of 5s. All instruments should be sent, carriage paid, to the Manager, 3, Green Terrace, Rosebery Avenue, E.C.

CORRESPONDENTS desiring information on Violoncello matters will be answered in this column by Mr. Arthur Broadley, Author of "Chats to 'Cello Students." Letters to be addressed c/o THE STRAD.

Gagliano. 1. If the strings are coated with rosin, apply a little turpentine on a rag. Rub briskly until the strings are quite clean, wipe all trace of turpentine thoroughly away, then grease the strings with olive oil. It is sometimes advisable to let the oil stand on the strings over night, then wipe thoroughly dry next morning. Be careful that there is no oil left on the strings where the bow passes, or the hair will be spoiled. 2. Shield's resin oil is highly spoken of. 3. In Van Biene's Album there is a setting of "Home, Sweet Home." However, you will not be able to create the same effect with it as Van Biene does, as it is written a fifth lower, which makes it sound much too dull. It does not go beyond the fourth position.

I. R. (Southsea). 1. No, there is no such work as you mention. If the writer has many more similar applications he will consider whether it is not advisable to produce a handy work on the subject. 2. Dupont's "Essay on Fingering" should meet your requirements, Augener and Co., price 15s. I suppose you have read Van der Straeten's book, this deals thoroughly on fingerboard technique.

G. E. M. (Andover Road). There are plenty of studies by Dotzauer (Ashdown, Ltd.), Schroeder and Squire (Augener and Co.). See the articles which commence with this issue on the subject of "Easy Studies for Violoncello." Try the exercises by Jos. Merck (Augener, No. 7777).

J. R. (Kingsland). According to your description the violin belongs to a class termed in the trade "warehouse violins," and a number of which have been turned out in Germany, France and Italy. It is probably a machine made one from a factory in North Italy, which seems to have discontinued the work during the last twenty years. The value would be about the average of common instruments, say one or two pounds.

Timberland. Wholesale dealers have the finished instruments sent over from the factories mostly, or through their agents. The factories are in different countries where the wood grows in any quantity, and is easily obtained and worked up by numbers of people, sometimes peasantry, at low wages. Often the work is divided, one carving heads, another the back, another purfling, and the varnishing by women; even children having a portion of work provided for them.

L. W. The Guadagninis were a somewhat numerous family of Italian makers. Several of them announce on their tickets that their tuition was under Stradivari in Cremona. The information concerning these makers is dispersed through many of the works written on the violin. The most renowned of the family were Lorenzo and his son Joannes Battista.

C. W. J. 1. The fees paid to musicians for parties and balls is generally 25s., subject to a commission of 3s. 2. We are afraid we cannot inform you what a

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Violinists at Home.

STILL the war goes on, and music is at a standstill. Since last I wrote my monthly notes there has occurred very little in London worthy of note. Apparently it is now definitely settled that Dr. JOACHIM is not to be heard at the Popular Concerts or elsewhere this season. This all and sundry will regret. However radical many of us may be, I think none is so radical that he or she likes to see so old and time-honoured an institution as Dr. Joachim's annual visits knocked on the head. I have no figures before me, but I imagine that the vast majority of my monthly audience was not even thought of when "the little fellow," Joachim, made his first bow to an English audience now well over half-a-century ago. The story of Dr. Joachim's first appearance among us has often been told, and attentive readers of THE STRAD will not require to have it repeated here. Let us all hope that though we are to be deprived of an annual pleasure this season, this is only a casual interruption of a very long friendship, and not permanent. If indeed it should ultimately prove to be permanent—but why speculate? It will be time enough to say our "Vale" when the time comes. Nothing brings home to us more forcibly the march of inexorable Time than the gradual dropping away of those who have been our prime favourites, those who have deservedly occupied a foremost position in our hearts during the time we have lived, moved, and had our being. It is a truism that Time brings with it many changes. But even Time cannot alter our devotion to Dr. Joseph Joachim, King of Violinists.

In days like these when the violin vies with the pianoforte for the position of first favourite with musical amateurs, the publication of such a book as MESSRS. BALFOUR'S "How to tell the Nationality of Old Violins" is doubly welcome, provided always that it effects its set purpose. Many and many an amateur "picks up for a song" a violin, encrusted, maybe, with the dirt, dust and grime of ages, under the impression that he has picked up a rare bargain, which impression is enhanced by the cunning of the dealer—for all dealers are not unimpeachably scrupulous. How many of these bargains ultimately prove to be like the Dead Sea fruit! Most of us can call to mind at least one specific instance where the much-prized Cremona violin has proved on expert examination to be merely a copy, and a poor

copy at that. Messrs. Balfour's book will be illustrated by over forty drawings specially made to show the characteristic features of the instruments of various schools. As the volume is now in the press, all violin-lovers may expect its early publication.

I have often spoken in terms of warm praise of the violin-playing of Mr. RICHARD GOMPERTZ, whilom principal professor of his instrument at the Royal College of Music in Kensington. Now, I believe, Mr. Gompertz having retired from that very important post, has returned to his native land. But we are to have another opportunity of hearing him play in public, for he is to take part in a concert on February 5th at the Queen's (small) Hall, when besides co-operating with Miss CLARA BLUMENTHAL and M. MAURICE KOOPMAN in Schütt's C minor trio, Op. 27, and with the first named in Beethoven's Kreutzer Sonata, Mr. Gompertz will play for his solo Schumann's Fantasia in C. M. Koopman will play Chopin's introduction and polonaise—a work I confess to having no great enthusiastic liking for.

Mr. ALFRED BURNETT will lead the orchestra at the only Bach Choir performance of the season, in March, when Bach's great B minor Mass will be given.

M. TIVADAR NACHEZ will be the violinist at a concert arranged (to take place on the 5th February) by the Lady Eleanor Harbord in aid of the estimable Fund for the wives and children of officers who fall in the Transvaal War.

Another War Fund Concert will be given by Mme. EDITH GREY-BURNAND some time during February, one of the features of which will be an orchestra of some three hundred mandolines, mandoline-violoncellos, mandolas, lutes and kindred instruments.

A concert of some importance and interest is announced to be given by Mr. JOHN DUNN on February 20th. At it Mr. Dunn will play a brand-new violin work by Mr. Hamish McCunn, who will conduct an orchestra comprising none but Englishmen. This sounds very fine, and it may be a more or less effective counterpoise to the superabundance of foreign orchestral players, who as players are certainly not superior to our own natives. But one cannot help deprecating "insularity": and I for one must and do protest most emphatically against the downright impudent type-written circular sent to me by Mr. Dunn's agent. It is very good of him to state that "I wish him (Mr. Dunn) all the success he deserves, which is the best thing I can wish him," but it would have been only decently civil to have left me to

express my own sentiments in the matter in my own way.

Mr. GORDON TANNER was the violinist at an excellent concert which took place at the Hammersmith Town Hall late in December. According to the programme Mr. Tanner played with Mr. HENRY BIRD a couple of movements from Grieg's sonata in F, a Berceuse by Simon, and Mlynarski's "Humoreske" as well as Bazzini's brilliant Scherzo Fantastique. How he played them I cannot say, for I was prevented by an engagement elsewhere from attending the entertainment. But one can imagine the "how" since Mr. Tanner enjoys a good reputation.

The capital programme of Mr. FRANK WINTERBOTTOM's second Stonehouse Symphony Concert included compositions by Smetana, Schubert, Raff (the gruesome "Lenore" Symphony) and Tschaiakowsky's charming suite "Casse-Noisette."

Miss MURIEL HANDLEY was called upon to give an encore after evidently an excellent rendering of some violoncello solos by Elgar and Popper, Rubinstein and Goltermann, at the Victoria Hall recently.

I have not sufficient space unfortunately in which to exhaust all the information I have received about the concert (to which reference has already been made in these columns) given by the RAWDON-BRIGGS QUARTET at Manchester. It will be remembered that all the instruments used were of Mr. T. E. HESKETH'S manufacture, and according to the *Manchester Guardian* "one purpose of the concert seems to have been to give examples of quartet music performed on instruments of contemporary and local manufacture. Mr. Hesketh does not put forward any extravagant claims for his instruments, such as one sometimes hears from modern makers who would fain dethrone Stradivarius. But he seems to have proved that, notwithstanding difficulties of climate, really good instruments of the violin type can be made in Manchester at the present day. There was no suggestion of the terrible 'tub tone' in the performance. The harmony produced by the four players sounded mellow and fairly rich and full." The *Courier* states that the tone was "full, clear, and good," while the *City News* says "the tone of each while strong was grateful, and it was clear as well as resonating." Well done, Mr. Hesketh. Enthusiasm, well applied genius, and that never-ending capacity for taking pains will do much.

Young Master RAIMUND PECKOTSCH, *et al* twelve years, a native of Australia, whose father is an Austrian, seems quite to have

stormed Bourne-mouth recently with a very brilliant rendering of one of Vieuxtemps's violin concertos—that in F sharp minor, Op. 19. By the way the local critic declares his inability to procure a copy of this work in London, and his consequent belief that the work is never played. I wish it were! Young Peckotsch was born in Sydney in Jubilee year. His father is said to be a professor at the Guildhall School of Music (the name is unfamiliar to me), under whom the son has studied since he was four. Master Peckotsch made his first appearance in London at a concert given by the Mozart Society, on March 12th, 1898. His execution is said to be brilliant, and his tone very good.

I see that Mr. WILLIAM HENLEY has been playing in Liverpool with success, though a local journal, *The Liverpool Review*, takes exception to his "treatment of the andante and finale of Mendelssohn's concerto, which were both taken at a rate destructive to their inner beauties." The critic declares further the finale is frequently spoiled by the rapidity at which it is taken. Has he ever heard Sarasate play the concerto? Has the rapidity with which he romps through the finale ever been equalled?

The POPULAR CONCERTS have been resumed in St. James's Hall. The first was perhaps the very dullest concert I ever sat through. At the second Brahms's beautiful Clarinet Quintet made the concert a success.

GAMBA.

Violinists Abroad.

DEATH has recently been busy among violoncellists abroad. I hear from San Francisco of the sad death at the end of November of EDGAR STRAUS, a native of that city and an exceptionally gifted violoncellist. For some years Mr. Straus lived in Australia. It is said, on what authority I know not, that at one time Mr. Straus was offered the berth of violoncellist in the Joachim Quartet, but that he was compelled by ill-health to decline the offer. He was a collector of great discretion of old stringed instruments, more especially of old violoncellos, and such authorities as Henry Heyman and Hugo Mansfield declare that his collection is at least the equal of any of the same dimensions that exists.

Mr. Straus made his first appearance in England in 1880, or so it is said, and that his success was so great that it procured for him an engagement as solo-violoncellist at the next Handel Festival. I think the date must

be wrong, as Mr. Straus is said to have been but thirty when he died, and I have no recollection of ever hearing of a prodigy of ten appearing at the function named. Mr. Straus at one time toured with Madame Belle Cole and Mlle. Antoinette Trebelli.

From Lisbon I have heard of the death of M. EDUARDO WAGNER, likewise a clever violoncellist, and professor of his instrument at the Lisbon Conservatoire. One who knew him has described him to me as "an excellent comrade and a good-hearted man." M. Wagner's father was a professor of the horn in the same school, as well as a dealer in and repairer of old violins.

At a concert given in far-away Shanghai last November an excellent orchestra of forty-one players was conducted by PROFESSOR FELIX STERNBERG. The programme contained works by Mozart and Beethoven—not so hackneyed there as here I expect—Wagner, Bizet, Rubinstein, and the conductor. On paper the orchestra looks a little "scratchy," as there are thirteen violins to three violoncellos and two double-basses, and but two violas. On the other hand there are three flutes, three trumpets, and a tuba!

The first appearance in America of the violinist ALEXANDER PETSCHNIKOFF in November last was a great success, the papers speaking of him as "a great violinist and musician."

Miss ANNA OTTEN, an American violinist, seems to enjoy a considerable reputation on her native heath. "She has abundant technique, complete control of her bow, her intonation is pure, and her conception that of a musician," says the *Violin World*.

Yet another fair or is it "belle" American? is Miss EMMA PILAT, whilom pupil of MM. Sauret and Hans Sitt. Her tone and technique have been praised by Dr. Joachim himself.

VIOLA.

FROM OUR PRAGUE CORRESPONDENT.

PROBABLY few English people ever consider Prague as a musical centre. Personally I confess to never having thought of it as of any importance in that particular, until circumstances led to my residence here. Now, after several years spent in studying the system of violin teaching in Brussels, Berlin, Leipzig and Dresden, I am astonished at the excellence of the system of violin teaching to be obtained in the "hundred towered city." I say "violin teaching" advisedly, for that is the instrument *par excellence* of the Bohemians, or Czechs. There is an old saying that as soon as a Czech is born he is shown a violin and a piece of money, and becomes either a violinist or a tradesman, according to the article which first attracts his notice. Unfortunately few Bohemians are possessed either of a love for hard work or ambition, and thus many good violinists are lost to the world. To have just sufficient for his wants is the

height of most Bohemian's ambition. Fame he cares nothing for. Prague as a place of residence does not commend itself to foreigners. I believe at present the only foreigner studying music in Prague is a young Englishman. The chief début of interest this winter has been that of Yan Kubelik, a young Bohemian trained at the Conservatorium, who has excited quite a furore all through Austria by his marvellous technical mastery. At present his playing lacks fire, but he is still very young, not having yet attained his twenty-first year.

A very interesting concert was also given by the Conservatorium orchestra, conducted by the director, Herr Bennewitz. Smetana's symphonic poem, "Ultava," and Beethoven's Fourth Symphony were exceedingly well rendered indeed, although composed exclusively of students. The string parts were remarkable for breadth and shading. The wind instruments were somewhat hampered at the outset by the excessive cold of the room. Further matters of interest are crowded out this month owing to want of space.

COLLEGE OF VIOLINISTS.

THE Examinations of this College took place during the months of November and December last, and the following gentlemen acted as examiners:—Messrs. E. Polonaski, T. M. Sargeant, G. Playel-Powell, Gordon Tanner, H. Lyell-Taylor and several others. The report of the examiners is highly satisfactory, and they decidedly report further "progress in the art of violin playing," the result, no doubt, of the existence of an institution devoted entirely to violinists, who have the immense advantage of being examined by violinists. The following is the pass list of successful candidates:

Fellows.—Miss E. R. Wilkinson, Mr. T. J. Rowe
Licentiates.—Miss M. Haurakan, Miss E. Robjohns (honours), Mr. S. Robjohns, junior, Miss S. Thompson, Miss J. Kershaw, Mr. J. Renwick, Miss E. Sharpe, Master D. Phillips, Miss S. Green.

Associates.—Miss F. E. Holloway (honours), Miss C. N. Naylor, Master E. Miles, Mr. J. W. Coley, Master W. Coley, Miss A. Birkett (honours), Mr. E. H. Lowther, Mr. J. T. Thompson, Master Sydney Wilson (honours), Miss F. Hyland, Miss C. Doyle, Miss M. M. Doyle, Miss C. Roche, Miss M. Roche, Miss B. Lynch, Mr. B. T. Greig, Mr. E. W. Pocock, Mr. J. J. Daniel, Miss R. Cornell (honours), Miss M. Colegate (honours), Miss E. Quaife, Mr. W. V. Fisher, Mr. J. S. Owen, Miss B. J. Ogden, Mr. C. Kelsey, Mr. G. H. Simm, Miss H. Hickley, Master P. Wellsted, Miss M. J. Armfield, Mr. F. Schofield, Mr. T. Roberts.

Graduates.—Mr. W. Ashburner, Master A. Everett, Master M. Simpson, Miss A. R. Lamb, Miss S. Nicholson (honours), Miss G. F. Britten, Miss K. Holloway, Miss S. S. Crossley, Mr. J. Mills, Miss B. E. Howe, Miss M. Ferguson, Mr. J. McCormack (honours), Master E. Dawson (honours and full marks), Mr. A. Robertson, Mr. F. J. Woodford, Miss H. Lewis, Miss M. Cashford (honours), Miss G. M. Nicholes, Miss M. Partington, Mr. J. Mills, Miss A. Greenhaigh, Master W. Holmes, Mr. J. Holmes, Master W. Porter, Mr. G. Wade, Miss A. E. Frank, Mr. P. V. Rogers.

Third Grade Juniors.—Mr. J. A. Hammond, Master W. W. Price, Miss E. Kitchen, Miss R. Lepper, Miss M. Sear, Miss V. Jackson, Miss L. Holloway (honours), Miss F. Clements, Miss R. J. Breach, Master A. J. Manley (honours), Miss M. Tighe (honours), Miss E. C. Heeney, Master T. Collier, Master Q. A. Stewart, Miss J. Gowdie, Miss L. Ferguson (honours), Mr. J. Allan, junior (honours and full marks).

(To be continued.)

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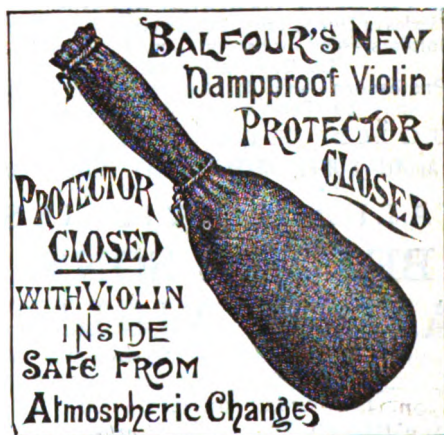
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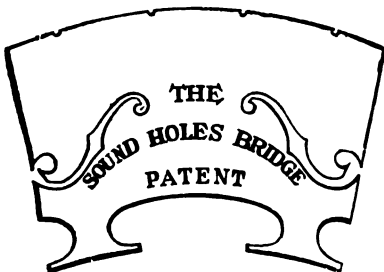
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43.	Old German, excellent condition ..	8 0	89.	Old English, by Wm. Spicer, 1824 ..	8 0
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The Musical News says:—"This little book treats of what may be called the ethnology of violins, the various schools of Lutherie being treated each to a separate chapter. We have much to learn about the build of violins, and such books as these are certainly helpful to those who are interested in the subject."

Music says: "This little work is well printed and illustrated throughout. The national peculiarities of violin work are described and represented by means of drawings in a manner which should in most cases enable the amateur violin collector to recognise the school to which any instrument belongs."

The Orchestral Association Gazette says:—"A number of plates are issued in this little book, showing in outline the chief points which distinguish the work of the

various schools. The diagrams are very clearly drawn, and with the remarks referring to them, should prove a useful guide.

The Book and News Trade Gazette says: "If any customer of yours keeps a music shop, or is a violinist, you should, without fail, call his attention to the little book on 'How to tell the Nationality of Old Violins,' which Messrs. Balfour and Co., of 11, Rood Lane, E.C., have just issued. The book has the ring of expert knowledge about it, and the violinist will find it an admirable guide."

The Morning Post says: "Messrs. Balfour and Co., of 11, Rood Lane, London, E.C., have recently issued 'How to tell the Nationality of Old Violins.' The contents deal with instruments of the English, French, German, Dutch and Italian Schools, and the distinguishing features are well conveyed by means of numerous illustrations. The work will doubtless be useful to the collector."

The Scotsman says: "It should prove useful both to amateurs and to the trade."

The Glasgow Herald says: "The characteristics of the English, the French, the German, the Dutch and the Italian Schools are clearly and carefully set forth and a great many illustrations have been added to facilitate the thorough understanding of the text."

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VIOLIN MAKERS OF TO-DAY.

By THE REV. W. MEREDITH-MORRIS.
[Author of "*The Folk-lore of the Flemings*," etc.]

XI.—ARTHUR BOWLER, ISLINGTON.

MR. ARTHUR BOWLER, of 18, Milner Square, Islington, N., was born on the 12th day of July, 1867, at Thame, Oxfordshire. He is

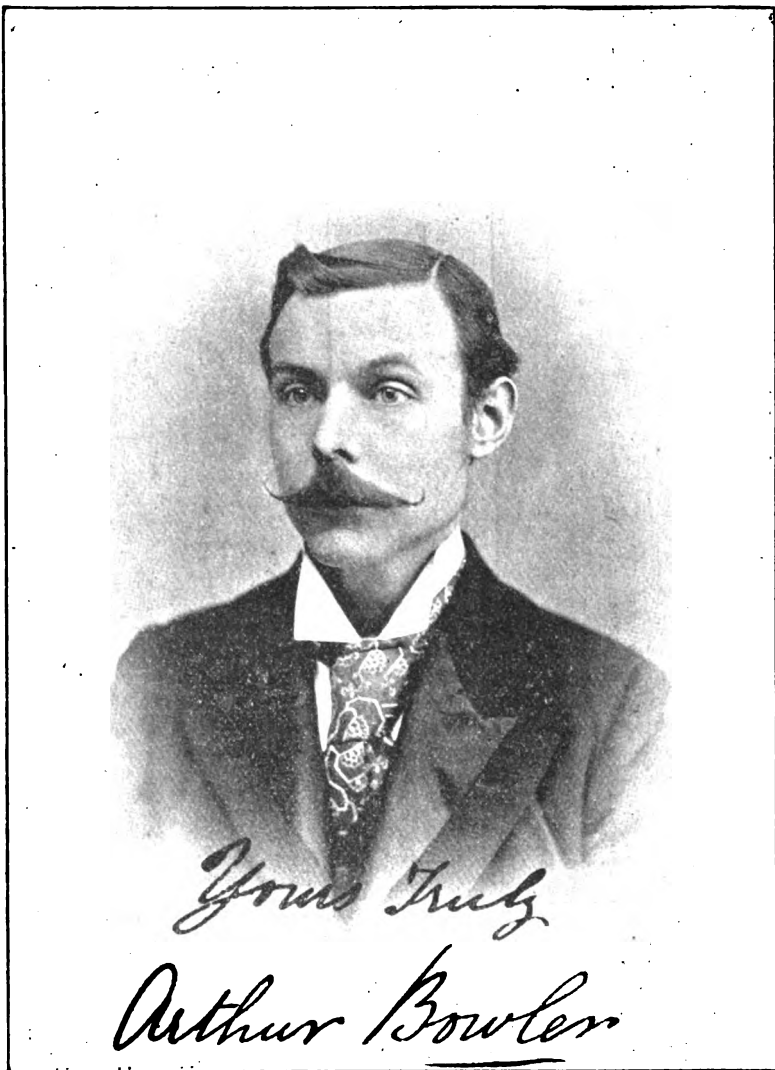
the eldest son of Harry Bowler, and is one of sixteen children, only nine of whom are now surviving. His mother was the youngest sister of the wife of Georges Chanot, and himself therefore a nephew to that great luthier.

He received elementary education until he was fourteen, at the Thames British school. At the age of sixteen he started to learn joinery at his grandfather's

workshop, but the old gentleman retiring in two years from this time, young Bowler was obliged to leave, and he spent the next three years at his father's workshop. On the 9th of July, 1889, he left home and set out for Aylesbury, on the pretence of going to see the Shah of Persia passing through the town on the

occasion of his visit to Waddesden Manor but it was really for the purpose of obtaining employment elsewhere. From this date till 1896, he was employed by various firms of builders, brass shop front fitters, etc., in London and elsewhere. As pattern-maker he invariably gave the highest satisfaction to his employers. Whilst in London he visited

his uncle at his atelier almost every Saturday. In March of 1895, this great artist (Chanot) died, and his son, Mr. J. A. Chanot, succeeded him in the business. Mr. Bowler offered his services to this successor, but he was told that he could be of no use. A month later he received a postcard from Mr. Chanot, offering to give him a trial. He availed himself of this opportunity and started on the 19th of



April. Here he remained till the end of the year 1899, when he left and started on his own account. He was for some time Mr. Chanot's principal workman, and not without reason, as we shall see.

When he had been with Chanot for a few months, he (on the strength of the praises

that were showered upon him), ventured to ask for higher wages. He obtained the desired rise, and a verbal agreement was made to the effect that he should have an advance of half-a-crown per week annually, till his wages reached fifty shillings a week.



FIG. 11.

Mr. Bowler was married in 1892 to Miss Emily Pilley, the only daughter of Samuel Pilley. The offspring of this union have been four girls, two of whom are living, viz., Emily Mary and Beatrice Helen. His wife, like himself, is of delicate health, so also are the children.

During the time Bowler was with Chanut (nearly five years), he made many new fiddles, and executed important repairs. He has repaired several Strads, Josephs, and other Cremonas of lesser note. He at one time repaired some Pressenda violins for

Professor Wilhelms, who expressed his great delight at the quality of the work.

Apart from work done whilst in the employ of Mr. J. A. Chanut, Mr. Bowler has made a dozen fiddles, some of which are on the Strad ("Messie") model. These copies bear the



FIG. 12.

impress of originality, although the lines and measurements are those of the prototype, as the following figures will show:—

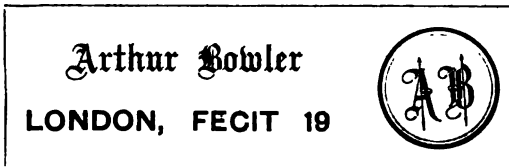
Length of body	14 $\frac{1}{8}$	inches.
Width across upper bouts ..	6 $\frac{1}{2}$	"
" " middle " ..	4 $\frac{1}{8}$	"
" " lower " ..	8 $\frac{3}{8}$	"
Depth of ribs at bottom ..	1 $\frac{1}{2}$	"
" " top ..	1 $\frac{3}{8}$	"
Length of sound holes ..	2 $\frac{1}{8}$	"
Distance between sound holes at top	1 $\frac{3}{8}$	"

One of these fiddles, a superb instrument, is shown in figs. 11 and 12. As to its outline

and model it is needless to speak—the world has pronounced its verdict on the “Messie” lines long ago. The wood is magnificent, the workmanship absolutely perfect. In his choice of wood, Bowler keeps his eye on the artistic, but his heart on the acoustic. The figure of the maple is moderately wide, and the markings deep. The grain of the pine is even, and the “reeds” are equally distributed on either side of the longitudinal axis. This is a most important point. The great Italian makers were most careful in the matter of matching the two halves of the front table. I think some of our good makers negligent to the point of culpability in this seemingly trifling particular. I have observed the grain of the front table in many well-made fiddles to be one-sixteenth of an inch wide on one side of the axis, and as much as one-seventh inch wide on the other side. Whether this latter practice be in contravention of acoustic principles or not, may be a moot question, but it can never claim precedent in Cremonese methods. This maker uses Chanot’s varnish; colour, mostly deep orange red of great transparency. It is laid on “level and lavish,” and beautifully polished.

The tone of the Strad copies (I cannot speak of that of the Joseph copies, having not tried any of them) justifies the very high expectation raised by the appearance of the instruments. Honesty demands that it should be stated that the tone lifts up Bowler to a most exalted position as luthier. In spite of the fact that his fiddles are left very thick in wood, the tone is eager of response and as clear as a bell. It is exactly the tone which one would imagine the Strad fiddles to possess when they left the maestro’s hands. Certain it is that no modern maker has ever come nearer the mark of perfectly reproducing Strad’s tone. It will be a matter of surprise, if, two hundred years hence, the name “Arthur Bowler” is not on the lips of every fiddle devotee.

The following is a facsimile of his label :



His prices are :

Viols	£8
'Cellos	£12 and upwards.

These figures are very moderate, and are bound to go up. Bowler has only just taken in hand his iron pen and lead to “carve himself a name in the flinty rock.” As the

letters take shape, and as the law of the survival of the fittest operates, his ware will emerge from the throng and claim a fitting and a just reward as the labour of genius.

THE REPAIRING AND RESTORATION OF VIOLINS.

By HORACE PETHERICK.

(Continued from page 333).

AMONG other mishaps occurring at times, and which from their position seem difficult to remedy, is that of the lower rib becoming detached or losing its hold on the block; this is more liable to take place when there is a join running up and past the tail pin hole. Both sides may be loose or one only. When, as in a great many of the old Italian violins, the rib is continuous it very seldom gets detached. Here the advantage of simplicity of construction is made evident. The rib being of one piece running round the lower end right past the tail pin was not, as too often supposed, done for a saving of time by one operation, but for strength and neatness. When in two parts, sometimes with a piece of purfling inserted—each side is subject to damage either by the tampering with the tail pin, the nut above, or during repeated removals of the upper table. Exposure to damp will, as a matter of course, affect the original glueing of these parts as soon as any other. The detachment from the block may remain unnoticed for some length of time, until getting worse by degrees one part may be seen to be lifted or warped away from the join. If without this appearance suspicion is aroused in some way as to looseness, it can be verified or not with little trouble by tapping with a felt-headed piano-hammer when the sound, which should be quite solid, will on the contrary be rattling.

Seemingly the repair of this part is an awkward matter from the absence of any purchase for pressing the parts and retaining them in position when freshly glued. The difficulty is more apparent than real, as there are several ways of overcoming this obstacle. To begin with one. The tail pin will, of course, be removed; if fitting rather tightly and is of good length, use may be made of it.

As usual all the parts to be glued must be cleansed by a brush and clean water, sopping up the moisture after each application, pressing repeatedly the loose parts until they seem to be clean enough. A piece of soft pine or poplar will now be cut that will be just wide enough to go easily over the parts lying over the block and which of course cover all the loose parts that require fixing :

it may be a trifle under a quarter of an inch in thickness. One side must be shaped to fit the parts over the block when pressed against them and should be a sort of mould. A hole will now be pierced to admit the cylindrical part of the tail pin, or if not long enough, a made substitute with a similar rim. It should be tried by passing it through to the tail pin hole, and if it fits tight enough to sustain itself against some pulling we can proceed. The fit should be close enough so that when the peg is passed through the hole in the mould and the latter pressed by this means against the rib or the two parts on to the block, all should be held firmly in position. Taking them apart again, strong glue should be applied by a brush to the surfaces that will meet or worked in as when the cleansing was going on. The peg and the mould,—with a piece of paper on its face to prevent adhesion—may then be pressed in to hold tight until hard and dry. The same method may be pursued with the exception that in place of the peg a screw—if one is to hand large enough—may be inserted. In this case it should be a very loose fit to the hole, the grip will be obtained by rolling up a piece of paper and inserting it in the tail pin hole, the screw can then be used against this inside without damaging the block. Another way of accomplishing the desired result will be by a stout leather strap and buckle passed round over all the ribs of the instrument; the same sort of mould will be used and applied in the same manner. The strap will need holding in position at the upper or neck end over the button, a string over the fingerboard will be sufficient; at the other end over the mould a wedge of soft wood according to size will enable the pressure towards the block to be regulated. Another contrivance with the same mould, for this must always be used, is by getting a wire with a turned or screwed end fitted with a head or nut, the other end can be bent to right angles, but not too much length used or it will not go through the tail pin hole. When in position, having been passed through the hole in the mould, the right angled or bent end will catch against the inner surface of the block, the head or nut being then screwed round will tighten and press the mould towards the block with enough grip for the purpose if all the rest is in proper order. Should these contrivances not be to hand or are found inconvenient, yet another method is that of using the screw-cramp. A portion of mill-board or cork being placed to protect the parts of the upper and lower table between which the end block is situated, the screw can be turned tight

enough to allow of a wedge of wood being inserted between the back of the cramp and the mould without risk of shifting; it can then be left until dry and hard.

Occasionally there will be not only the detachment from the block, but there will be the accompaniment of a split in the rib. There will be in this instance a preliminary cleansing of the split and joining together before proceeding with the other part. The reason for doing this is that the pressure on towards the block is apt to widen instead of closing the crack. The most usual way of mending a crack, or there may be more than one, is by the use of a small hand vice. A piece of stout card placed between the teeth of the vice to prevent an imprint, the part to be joined will, after cleaning and glueing, be brought closely as possible together and the vice screwed up. For this process the help of another person will be almost absolutely necessary, as two hands will be required for holding the parts together while the second person holds the vice and turns the screw to order. When dry and unscrewed the parts joined will require a little scraping of the superfluous glue, washing away at a thin part as this is would be dangerous; if brought together neatly the rib can then be pressed on the block in the manner before explained.

The same process will be gone through when a portion of fresh rib has to be inserted at this part, owing to loss of a piece through violence or the ravages of the worm. In the latter case searching inquiry should be made with a pointed wire or pin and the direction of the boring operations ascertained, as it may be necessary to insert a larger piece than was originally intended to avoid a large smash or general collapse at the part where the greatest strength should be. There is often too great a tendency shown in repairing, especially in preparation for the market, that is when an old master has been unearthed in some farmhouse or out of the way place on the Continent, to make a clean sweep of a somewhat riddled part, the repairer trusting too much to his imitative powers on new wood with new varnish, and we may say with new ideas on old facts; it is seldom that the result is far from hideous. Better trace the tortuous course of a whole family of worms and fill up with a cement or plugging than, as is too often the case, cut a huge slice away, for if so the instrument according to the extent begins to assume a composite character, it may be ten out of twelve parts gem of an old master and two parts modern trash, hateful to the eye of the connoisseur.

(To be continued).

ADVICE TO PUPILS AND TEACHERS OF THE VIOLIN.

BY BASIL ALTHAUS, F.C.V.

Late Principal of the Tavistock Violin Academy.

(Continued from page 336.)

DETACHED NOTES IN ONE BOW.

Before leaving the dotted note entirely, one can introduce something similar in the way of bowing and which is always found useful. Though this bowing varies somewhat, it is still on the same principal as the two dotted notes played in one bow. There should be a decided difference in the sign used. A little flat line under or over the note, as the case may be, is the proper and usual mark thus:—



and this implies that the notes should be gently detached one from another without a particle of staccato, in fact, the very reverse. This bowing is used chiefly for slow melodies and very legato passages and is equally good with the down or up bow. There is no immediate need for an exercise on this bowing, but as it is so often used in small pieces it is necessary to give some explanation of it, for instance, there is a charming "Chanson" of Papini (Chanot), commencing—



and this bowing is used so as to always have the down for the beginning of each phrase; and there will be found many more such instances where it is used to regulate the equality of the bowing and produce a smooth tone. Later on it is used in a more advanced way.

It is here, at this stage of advancement, that the young teacher can very well be at a loss how to proceed—whether to follow the path indicated by the method or tutor he may be using, or to make a kind of review of what has already been learnt. So much depends on the ability of the pupil, though even with the smartest and most intelligent, there can always be found some weak point; be it ever so slight, it must be *nipped in the bud* at once. The addition of other exercises by a different composer has already been advised, and they should only be chosen which treat with the subjects already learnt. In any of the good "methods" or "tutors"

the progression is generally easy, but space does not often allow of there being sufficient matter on the one subject—and therefore it happens (as a rule) that at every two or three pages there is something new—entirely new to the pupil, though to the master custom has made it of very little moment. And it is for this reason that it is so necessary to "dish up" as it were all that has gone before and introduce new exercises on the subjects already studied. The study of the violin cannot be hurried, and each new difficulty must be overcome to the full of the student's ability. It is certainly not good to hammer away at one exercise too long, but like cold mutton, there are many and various ways of serving it and making it palatable to all. So it is with all the little difficulties that may arise with each individual pupil, very often by leaving one of these difficulties for a week, or perhaps two, the student will return to it and have the pleasure of finding it considerably easier—some, during that lapse of time, *find a way of their own* and feel very clever and elated about it.

As regards procedure now, one might take into consideration either 1. The chromatic scale. 2. The shake or trill. 3. Double stopping. It is difficult to lay down any definite law as to which should come first, they all possess new peculiarities and *little points* which have to be mastered, though I advise that they must always be introduced in their easiest and most elementary form. Of these three new branches, No. 1, the chromatic scale, is the best. One exception ~~one~~ might make in the event of a defective ear, and then the introduction of scales in half tones would be rather detrimental. There are some who will say at once that a person, man, woman, or child so afflicted, *should not attempt the study of the violin*. What a mistake! What a big mistake. Poor professors! I'm afraid we should soon be reduced to the "House" or sweeping crossings or some such other cheerful occupation.

This is one of those points so rarely understood by professors. And why? 1. Take Mr. Professor first—he has (or ought to, or is supposed to have) a cultivated ear, and naturally when he is obliged to listen to repeated scrappy, blurry, and out-of-tune notes—he resents it—calls the performer a fool (inwardly) and sometimes thinks, and even tells him that his ear is too defective for violin playing. 2. The pupil. Anxious to do right, mostly very nervous—horrible noises make him worse, and moreover an utter inability to place fingers in the right place. 3. Cause. The cause of all this trouble lies

mostly with the professor. He invariably forgets all his early training and the beautiful (?) noises he made, and now after years of study, he expects *too much at the first lessons*, and so neglects the *principal duty* he or she must observe to become a good, patient and experienced teacher. We all know the great pleasure it is to have an intelligent and clever pupil, one with that sensitive finger and quick brain and true natural musical feeling, but to wait for such as these and nothing but such born geniuses, would be again to call up dreams of the "House" and appurtenances. The pupil, like the "Absent-Minded Beggar," "we must take him as we find him."

It is the duty then of the teacher to find out not only the capabilities of each, but all their idiosyncrasies, weak and strong points, and when found "make a note of," and each little weakness put to rights. With some of these little and many weaknesses a great amount of tact is required, and one must exert all one's energies to find the easiest and most pleasant way of overcoming them, and not allowing our pupil to get either disheartened or disgusted. Flattery is the very worst thing to introduce, albeit pupils must receive the amount of praise due to them. Encouragements should always be given. Credit given where credit is due is the finest and most lasting encouragement. In praising or depreciating a pupil's work, take all points into consideration, for praise is surely due to those who have worked hard and done their best. The very clever pupil rarely requires any praise whatever, but rather likes one to talk of more difficulties to surmount. I mention this, as I have had so many instances of it. But it is with the pupils we have trouble with, over so many of the various things, that the difficulties lie of finding their strong, or stronger points, and when found *acts* like a law of compensation, and they do not feel so hopeless about the "other things" that they have been unable to master.

Remember that all people who commence to learn the violin, old or young, are mostly doing so for *their own pleasure*, though there are many exceptions of parents stupidly forcing their children to learn when they have no such desire, and then Mr. Professor has more complications, more difficulties, small tempers from little boys and girls, and various kinds of lazinesses too numerous to mention. But of these various kinds of pupils I must devote a special chapter to, and enumerate some of the traits of the many it has been my lot to experience and encounter.

(To be continued.)

VIOLIN MAKING.

BY WALTER H. MAYSON.

(Continued from page 332).

BUT I must give you, besides my other tests, that to which I occasionally resort. No. 1, you see, is as I intimated, loud and vulgar, ceasing its vibrations the instant I draw away my test of bow, etc., etc., whereas No. 2 does behave better in this respect, but is crude, and must lie some years longer neglected, when it will be interesting again to test it, by me or some other. No. 3 is all I could wish or was prepared for, so I will hasten to the final trial, and bring this lecture to a close, not subjecting this No. 3 to the trial which the others have undergone, as I am quite convinced of its great superiority, but shall, along with the others, put it now to the concluding one.

From each of the three pieces, 1, 2, 3, I cut a slip, and, as you observe, I put No. 1 in this bright clear fire behind me, prepared so that it shall be as nearly free from *flame* as possible, to enable me to make the manner of burning of each separate piece more real to you.

From what I have said, leading up to what I now do, I imagine you will be somewhat prepared for the manner in which No. 1 burns, and perhaps the other two. But I hardly think you expected such a wretched flare up as you see here, such a fizzing, spluttering, ragged exhibition of imbecility. What of that sonority which could fill a mighty hall where we find five thousand listeners? Is such flabby nonsense as *this* to be put into an immortal violin, because it purports to be fine Swiss pine at tenpence? But I reverence its ashes, and will lay them aside for a moment, as I wish you to see them alongside the others, when burnt.

No. 2 is all right as to the sap being in it, but it is too volatile, somewhat crackling in its burning, yet far more steady in its flame, not spending its energy in fireworks, nor giving great cracks, like a whip, and a jump afterwards as No. 1, so we will lay aside *his* ashes.

Now, look at No. 3 as *it* burns: and do not say, "You invariably have nothing but praise for your best things, how is that?" because, gentlemen, there is no blame which can be laid to them, that is why, and that is all. I ask you to look at this No. 3. It is a steady piece of business altogether. The flame is strong, bright, and well sustained, with little or no smoke, and it gradually dies down, as, if you will allow my fancy, does he who has grown in uprightness to fine maturity, hale and beautiful to the last. Look at the

remains of the three slips. The first is little more than black fluff; I can actually blow it away, poor rubbish! while the second and third are similar to each other, but the No. 3 is more compact if I may so say, and what its excellence before burning would prepare one for.

And do you now wonder that I so insist on every test possible being brought to bear in this important matter of selection? Which of you would hesitate one moment in his choice between these three bellies *now*? But you must still bear in mind that what I say I bear out by test, others will descry as false, as their theory is absolutely opposite as the poles. But it will be proved yet, and on stable grounds; and if I, in conjunction with a man of great scientific attainments, succeed, on my theory, in the injection of liquid rosin, or turpentine, into the cells of a piece of broad grained pine from which we can be sure its original sap has been withdrawn, and keep it well exposed to dry air for seven or so years; by its side a belly, cut from the same piece, in its sapless state; and then make two violins exactly alike in back and thicknesses of plates, etc., of the two pieces of pine, the one raw and sapless, its other half with an injection of rosin; I say we have done somewhat to allay anxiety on such a vital question, and can the more readily meet argument should we triumph on the point of tone—which is our standpoint—or settle down to take the tapped or the untapped indiscriminately.

THE BACK.

I naturally suppose you will supply yourselves with two benches—good, strong, English made, workmanlike things, one of them to be fitted with a single vice, the other with a double one, for joints, and for some work requiring such. And that you will get such tools as will be requisite from time to time for your work.

Then do me the honour of marking very closely how I set about my not too easy employment; for if you follow my ways, you will do well to observe every turn of them; remembering that every part of the building of this little, though mighty shell is of great importance, and that there is nothing trivial about it.

A prudent and watchful general will be very careful to see his rear is clear of his enemy before he makes an advance after an engagement; so I remember I have to speak to you of wood "on the quarter" and "on the slab" before we go farther.

(To be continued.)

THE LITERATURE OF THE VIOLONCELLO.

By E. VAN DER STRAETEN.

(Continued from page 337.)

Fröhlich, Jos. (1780-1862), Violoncello tutor, Simrock, 5s. 4d.

Kreutzer, C. (1780-1850), Fantaisie Melancolique for violoncello or bassoon, Op. 76, No. 4, Peters, 3s. (popular opera composer).

Leidesdorf, M. J. (1780-1839), Variations concertants on Romance. from "Chaperon Rouge," Op. 148, Diabelli, 2s. 6d., Sonata, Op. 164, in E flat, ib., 2s. 9d.

Diabelli, A. (1781-1858), grand Sonate with violoncello, obl. Op. 92, Ricordi, 4s. 10d.

Lafont, Ch. Ph. (1781-1838), Grand Phantaisie and variations (Muette de Portici) Schlesinger, 3s. 6d.

Lafont and Herz, see Herz (later on).

Nisle, J. (1782), six Duos brilliants, Op. 51, 2s. each, Schlesinger.

Wollank (1782-1831), two Bagatelles, Op. 17, Trantwein, 1s. 3d.

Praeger, H. A. (1783-1854), grand Duo concertant for violin and violoncello, Op. 41, 2s. 3d.; eight studies, Op. 45, 2s., Hoffmeister; Thirty-six Duettinos from the works of Beethoven, Spohr, Mozart and Onslow, Vol. 1-4, 1s. each; thirty-six Adagios from symphonies, quartets, etc., fingered, 2s.; twelve easy exercises in different keys for the study of expression, 10d., Simrock.

Linke, Jos. (1783-1837), variations (the Troubadour) with guitar, Mechetti, 1s.; variations, Op. 3 in A with Quartet, Witzendorf, 2s.

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Correspondence.

The Editor will print short, interesting and suitable letters on matters likely to prove attractive to our readers. All copy must be written on one side of the paper only, and addressed to the Editor, 3, Green Terrace, Rosebery Avenue, London, E.C.

RICHTER, BRODSKY, HALLE ORCHESTRA,
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CONCERTO.

To the Editor of THE STRAD.

SIR,—I could not resist the temptation of running over to Manchester, last week but one, to hear Brodsky play the Brahms Concerto. An additional inducement was that I wished to hear how the Hallé Orchestra was getting on under the Richter conductorship. The concert was decidedly a peculiar one, for it consisted entirely of instrumental music, vocalists being unusually conspicuous by their complete absence.

Only four pieces were performed: Wagner's Faust overture, Brahms's "Violin Concerto in D" (Op. 77); Dvorak's overture, "In der Natur," and, after the interval, the whole of the second part of the concert was devoted to Schubert's "Symphony in C major." Notwithstanding the almost severe classical character of the music, the Free Trade Hall was well filled, and the audience seemed to follow the music with coughless, if not breathless, interest. I never heard so large a winter audience so entirely without the disturbing element of coughing. I did not hear a single cough, sneeze, or wheeze, and yet the weather was most inclement and influenza rife. Was it that the music had some marvellous soothing influence on the respiratory system, or that the vast audience was so filled and absorbed by intense appreciation of the beauty of the music as to have become totally incognisant of its bodily state? Whatever be the explanation the ex-

perience is one to be treasured in the memory, but with small expectation that it will ever be repeated.

The overture to "Faust" is a very difficult and interesting orchestral composition, and was played by the band in such a way as, at present, would probably not be completely approached by any other orchestra in the Empire. It must be admitted that Richter has an unrivalled faculty of interpretation. He plays upon the orchestra as if it was a large, living machine, every power, faculty, attribute of which had some mysterious hypnotic, or other intimate connection with himself. The very orchestra seems, in a sense, spellbound, and the audience even seems, by some extraordinary influence, to be drawn irresistibly in, so that conductor, orchestra, and audience seem to have become one. There is about Richter something more than mere musical ability; more than mere gigantic capability. There is an indescribable personal influence, the precise nature of which is one of the profound mysteries of human psychology. To a great extent his success is due to his profound mastership of all the arts of the conductor, but there is something above and beyond this. It is interesting to note that Richter is almost as much worshipped by the orchestra as by the audience. The orchestra are naturally profoundly impressed by his unlimited memory, his marvellous and unique infallibility, conducting those difficult, complex, and prolonged compositions without scores. I watched him narrowly, and yet never did any section of the band, or ever any single player, ever fail to get his cue. Every little emphasis was indicated, every shade of expression, and yet Richter does very little. The Brahms Concerto is long and difficult, and based on a complicated symphonic ideal, the violin being much engaged in elaborate obligato like embroidery. This is quite the modern style of treating the concerto, and has developed from Beethoven's immortal precedent—myself, I suppose I ought to be almost ashamed to say that I think this symphonic treatment of the concerto can be carried too far. It was carried quite far enough by Beethoven, but his successors and imitators have gone beyond him. The solo violin now is crushed, dwarfed, obscured, sometimes absolutely extinguished by the heavy, prominent orchestral scoring.

What is the intention of a concerto? I should define a concerto as a musical composition intended to illustrate the beauty of some particular instrument, and the ability and dexterity of performers thereon. If this be not the intention of a concerto, then are concertos musical superfluities, because finer music can be written for the orchestra if the orchestra is not made in any degree subservient to any particular instrument. In many concertos the solo instrument is completely overweighted and in long episodes is practically unheard. I am sorry to say this is true of the Brahms concerto. No doubt it is a very fine composition, but there is too much development given to the symphonic side of it. It was magnificently played by Brodsky. His execution is wonderful—almost as unlimited as Wieniawski or Sarasate. His phrasing delicious, his command of expression infinite in its variety, his taste irreproachable, chaste and altogether charming. His intonation faultless, his command of all technique, legitimately utilisable by the classical exponent, enormous. He is one of the most delightful of executants it is possible to hear, in short, he is one of the six greatest violinists in the world, but he has not, or his violin has not, a very powerful tone. I said this when I wrote about Brodsky before, and other critics stated their impressions were different. Well, there must remain this difference of opinion between us. The first movement of Brahms contains a very elaborate cadenza. Brodsky's playing of this so enraptured me that I wished it might last an hour. I was

quite disappointed when the orchestra terminated it. Brodsky received several recalls at the termination and was warmly congratulated by Richter. I had an opportunity some time ago of hearing Brodsky in the quartet party which bears his name. In the smaller room, and with the fewer instruments, I found his tone amply large. He is, as a leader of a quartet, most admirable. I rank him with Joachim, than whom he has less depth of feeling, but more grace and variety, less force, but more persuasiveness. The Brodsky quartet consists of, besides the master, Mr. Rawdon Briggs, Mr. Simon Spellmann, viola, and Mr. Carl Fuchs, 'cello. This quartet party is superior to anything I ever heard at the Monday Pops, which I attended regularly many years ago, when in London. I agree entirely with every word written by Gamba about the shortcomings of the "Pops." I have said the same over and over again for years. The quartet party there has always had the character of a scratch team. The Brodsky quartet is the finest I ever heard, and superior to anything I ever heard at the Monday or Saturday "Pops." Manchester is indeed fortunate in having such a conductor as Richter, such an orchestra as the Hallé, such a professor as Brodsky, and such a quartet party as his.

Yours, LANCASTRIAN.

STRING GAUGES.

To the Editor of THE STRAD.

DEAR SIR,—I perfectly agree with Mr. Hardman re the matter of string gauges. They are like the military maps and the old breech-loading guns—misleading, inaccurate, out-of-date and entirely worthless. However there is one little matter which the mention of string gauges brings to mind, that is, that the strings now in general use are much thinner than the strings used in earlier times. Some time ago I purchased two violoncellos, the property of an old gentleman who had had the instruments in his possession for over fifty years. Together with these instruments I brought away some old music, etc., and some discarded strings.

I was interested to see that these strings were quite twenty-five per cent. thicker than any strings which are on the market at the present time. We are told that Lindley, Romberg, Dotzauer, etc., used to produce a tremendous big tone on their instruments (is it possible that the great thickness of string assisted in this?). We are also told that M. Hollman purchases the thickest strings which he can possibly find, and also that he has them mounted a great distance from the fingerboard to allow free vibration. It would be interesting to experiment with the old-fashioned thick strings tuned to the Continental pitch, and see whether any of the dulness which nearly all players complain of with instruments tuned to this pitch is removed. At the present time the matter of string thickness seems to rest entirely with the makers, the player has practically to take what is given to him. Seeing then that it would be almost impossible to obtain strings of any desired thickness, it seems useless for the player to use a gauge which contains any set indications. What would be more useful is a gauge marked in millimetres as Mr. Hardman suggests, then when the player finds a string which suits him, he could put his own private mark on the gauge and endeavour to obtain strings of similar thickness in the future. Of course it is well understood that in this matter the taste of the player is the only standard; to a certain extent an instrument of delicate proportions would be spoiled by being mounted with strings of too great thickness, but otherwise it is entirely a matter of taste.

Yours sincerely,
ARTHUR BROADLEY.

Bradford, Yorks.

THE YOUTH OF AUBER.

BY DR. T. L. PHIPSON.

Author of "Voices and Violins," "Scenes from the Reign of Louis XVI.," etc.

(Continued from page 340.)

WHILST the little opera of "Julie" was being rehearsed, Auber, who conducted, noticed one of the violinists, whose bow seemed rather uncertain, and whose eyes were fixed upon the beautiful *prima donna*, instead of upon his music; he not only forgot his "repeats," but played right through his "silences," and actually lost his place!

Auber was obliged to stop and demand a repetition; at the same time, he approached the violinist who was in fault and timidly remarked—

"My dear sir, be so kind as to pay the greatest attention to your part; everything depends on it."

He would, probably, have said more, but was interrupted by the violinist, who rapidly exclaimed,

"Very likely!—I do not deny it!—but please look at Julie! Did you ever see such an exquisite figure, or more lovely face? What do you think of it? Have you noticed the delicious contour of her arms and shoulders?—the wonderful expression of her eyes?—the sublime arching."

"Permit me, sir," interrupted Auber in his turn.

"No, pardon me," continued the stout little man, in a state of enthusiasm, "pardon me, I am more of a painter than a violinist, so that when such a lovely model is placed before me, I am lost in admiration, and music must take its chance!"

That is how Auber, in 1805, first made the acquaintance of Ingres, who afterwards became one of the most celebrated of French painters; and the intimacy lasted more than half a century. Paul Delaroche was another celebrated painter, with whom Auber was intimate.

To return to the little opera, the music was written for first and second violins, first and second altos, violoncello, and contrabass; in all, six parts. We are assured by those who heard it, that "the effect was delicious" and that some of the pieces would have done credit to the greatest composers.

Among the distinguished men who were to be met with occasionally at the musical gatherings in the rue St. Lazare, was Cherubini.

"Well, what do you think of my son?" asked Auber's father, one evening of Cherubini, who had just dropped in.

"I think he has talent," replied the composer of "Lodoviska," "but it is plain that he has not gone through any serious musical studies."

"You must be dreaming, my dear Cherubini," retorted the other, "do you not know that I have spared no expense to give him the very best artists as instructors?"

"My dear friend," replied Cherubini, tapping him on the shoulder, "let me assure you that artists do not sell their secret—they, sometimes, give it."

"Well, what do you advise for my son?"

"Your son will do well," said the other, "to pass a sponge over all his little successes."

"Would you undertake to promote his studies?"

"Yes, provided he consents to begin again from the very beginning."

"I will answer for that," said the print-seller.

So it was arranged that Auber should become the pupil of the great Cherubini.

At this time Cherubini was writing solfeggi for his pupils. These solfeggi are still preserved in MS. in the library of the Paris Conservatoire. He may have had some partiality for Auber, seeing that both of

them had laboured at the violin. He took him to the Netherlands in 1808, and introduced him to the Prince de Chimay, a great patron of art, at his Chateau near Ath. It was here that Cherubini, whilst devoting himself to the study of botany and to playing billiards, wrote his celebrated "Mass in F" for the little chapel of the Chateau, where it was performed, on St. Cecilia's Day, 1808, for the first time.

On a second visit, in September, 1812, Auber made there his second attempt at operatic composition, producing a little piece, of which all the airs have been introduced into some of his subsequent compositions.

Many years later the great violinist, De Bériot, met there, perhaps for the first time, the celebrated singer, Malibran, whom he afterwards married.

I once visited, with my father, the Chateau of the late Prince de Chimay. It is situated near the little village of Maffies and its great quarries of mountain limestone, a short distance from the old Flemish town of Ath. It has often been described as an Eldorado of art and artists; but in outward appearance the house and grounds are not comparable with those of many country gentlemen in England. In the fountain of the garden, I found, for the first time, a plant which would have delighted Cherubini had he known it in his day; a wonderful water plant (*chara*), in which the circulation of the sap may be seen, under the microscope, like the circulation of the blood in the fine membrane of a frog's foot.

Caraman de Chimay, at the time of Auber's visit, had recently espoused Madame Tallien, a celebrated woman whose first husband died during the French Revolution. On account of her political influence she was rigorously excluded from the Court of Napoleon, but this talented lady continued her remarkable career in another sphere as the Princess de Chimay, to whom De Bériot dedicated one of his most splendid compositions.

At last, the following year, Auber attempted an opera for the Salle Feydeau (Opera Comique); it was entitled "Le Séjour Militaire," and was performed, but with very small success only, in 1813. For many years afterwards he could obtain no libretto.

Cherubini, who felt certain of the ultimate success of his pupil, finally induced Planard, the author of the "Séjour Militaire," to write another poem for him. This was the little opera called "Le Testament et les Billets Doux," brought out in 1820, but with no greater success than the first; the poem did not inspire the musician.

Cherubini came once more to the rescue, and Planard, under considerable pressure from the Italian *maestro*, wrote "La Bergère Chatelaine," an opera in three acts. This obtained a marvellous success, and for the first time Auber's name became thoroughly popular.

To give some idea of the great popularity of Cherubini in the minds of the musical public in Paris at this time, I may relate a little anecdote, which was told of him whilst at the head of the Conservatoire. The son of a bass singer at the Opera, a young student who had had the good fortune to be admitted, met Cherubini in the corridor, and said to him:

"Monsieur, I am extremely obliged to you for having granted me permission to enter the classes of the Conservatoire as a pupil; and now, please permit me to ask another great favour of you—please be so good as to let me have a bass voice like my papa."

What Cherubini answered to this I do not know.

(To be concluded in our next.)

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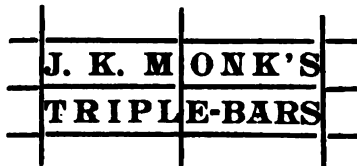
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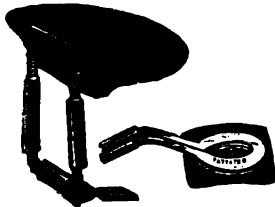
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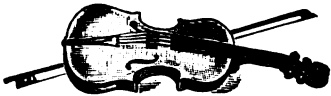
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The Strad

DECEMBER, 1899

EUGENE POLONASKI.

I HAVE known Mr. Eugène Polonaski a good many years, and my only fear is that the space at my disposal will not hold all the good things I could say of him. But my task is a congenial one, and I enter upon it with feelings of unmixed pleasure.

Eugène Polonaski was born in Russia on May 9th (O. S. April 27th), 1849, and is therefore in his fifty-first year. At an early age he was wisely placed under the tuition of L. Maurer at St. Petersburg. I say wisely, because he who is to become a great player on the violin must begin early and have a good master. Young Polonaski had both these advantages, and his fine artistic temperament enabled him to make the fullest use of

them. After a time he was put into the hands of the famous Miska Hauser, and subsequently studied under the still greater Wieniawski, who found in him an apt pupil who did not need to be told twice how to go on.

While Polonaski was still young he played before Henrietta Sontag—the great singer whose name is redolent of a bygone generation—and also before Anton Rubinstein, and both pronounced him to be “the Malibran of the violin.” When he had reached the age of twenty-two he left Russia, and, as a great artist must do, made London his home. He came to England in 1872 and formed a remarkably strong concert company, in which were comprised Mary Davies, Louise Evans, James Savage, Lucas Williams, and Brinley Richards. This company roamed over the length and breadth of the land, and there is scarcely a town of any size which they did not visit, and everywhere a big success was easily secured, Polonaski being, of course, the solo violinist of the party.

In 1874 Mr. Polonaski settled as a teacher in London, where he has remained ever since, and where he has trained hundreds of pupils, and enjoyed the friendship and patronage of many distinguished people.

Amongst those with whom Mr. Polonaski has been intimate are the Prince and Princess Polignac, Dr. Hans Richter, Vladimar Pachmann, W. E. Whitehouse, Wilhelmj, M. Bentayou, Henry Heyman, E. Heron-Allen, Signor A. Simonetti, H. Lyle Taylor, and a great many others whose names alone would of themselves make half an article.

Mr. Polonaski has been as fortunate in his pupils as in his friends, and to mention only those who have been most widely known, I must include T. Gatehouse, Frank Roth, Louis Reese, Miss K. Gillett (daughter of Admiral Gillett), Miss Violet Maxse (daughter of Admiral Maxse), the Hon. Mr. Fielding (now Lord Denbigh), Miss Edith Bannon (a clever daughter of a clever barrister), Miss Marion Jay, Miss Kate Lee (now the *protégée* of H.R.H. Princess Christian), the Maharajah of Mysore, Miss Ritchie (daughter of Mr. Ritchie, President of the Board of Trade), the Misses Joachim (daughters of Dr. Joachim), Miss Stanley Clarke (daughter of Sir Stanley Clarke, Equerry in Waiting to the Prince of Wales), and a host of others.

It is said that a man's success may be measured by the number and position of his enemies, but the little jealous snarlings and yelpings which come from certain quarters are not likely to be noticed by Mr. Polonaski, who has long reached a position beyond criticism.

Mr. Polonaski is known all over the country as one of the founders and examiners of the College of Violinists, and having moreover enjoyed a twenty-five years' reputation in this country, I do not know any man who is entitled to throw stones at a player of whom Joachim thought so well that he sent his two daughters to him to be taught how to play. People say you can judge a man by the company he keeps, and in this respect Mr. Polonaski has a brilliant record. The “company” Mr. Polonaski keeps includes the following, who have all, at one time or another, acted as his colleagues on the Board of Examiners of the College of Violinists:—August Wilhelmj, J. T. Carrodus (the first President of the College), Johannes Wolff, and a great many others whose names are household words wherever the violin is known.

Good players on the violin generally compose something for their instrument, and Mr. Polonaski has written much and well. As this is only an article and not a full biography, I cannot give a complete list of his works, but I may mention his “Violin Primer,” a fine sample of effective writing. Mr. Polonaski keeps, as one of his treasures, a cable from the Maharajah of Mysore, cordially accepting the dedication of the book. Mr. Polonaski's “Chanson du Nord” has for long been a very popular piece with violinists. All his compositions have been dedicated to people in prominent positions, and the dedications accepted by them, one of them having been inscribed to H.R.H. the Duke of Saxe-Coburg-Gotha, and another to His Majesty the King of Sweden.

As a writer on matters musical, Mr. Polonaski has done a vast amount of excellent work. He was selected to write one of the articles in Grove's “Dictionary of Music and Musicians”—a fact which shows the reliance placed upon his experience and judgment by one well experienced in judging. And if, in this connection, I make a slight reference to myself, it is in order that I may be the better able to express my high appreciation of Mr. Polonaski's wide knowledge and sound judgment as a writer for the press on musical topics. For many years, while I was Editor of the *Musical Standard*, Mr. Polonaski was my sheet anchor in the matter of reporting concerts and reviewing music and musical books. It was my constant habit to hand over to the printer, without alteration, all copy which came to my hands signed “E.P.” He possessed just enough of that fine quality known as enthusiasm to enable him to appreciate all music, new or old, that was really good; and his enthusiasm was tempered and

kept within due bounds by a vast knowledge of all the great works of the great masters. If a man is not enthusiastic, a lover of what is beautiful and good, and fired by artistic fervour, no amount of knowledge or experience will ever make him a good critic; while on the other hand, unless his fervour is ballasted by wide knowledge, his criticisms will be coloured by his ecstatic feelings at the moment rather than by a sound and sober estimate of what he has just heard. The musical critic, in truth, must be a "many-sided" man; and Mr. Polonaski was, and is, just that man.

Our neighbours the Germans, who are as a people given to the making up of long words, have one word which just covers the many good qualities I always found in Mr. Polonaski's literary work done for me—that word is "many-sidedness" (*Vielseitigkeit*). As a musical writer, speaking from my own extensive knowledge of his work, that long word fits him "like a glove." By training and choice he is a violinist; by reason of his cosmopolitan knowledge of the masters, he is more than a violinist (I hope he will forgive me!);—he is a sound critic, and a cultured writer on things musical. The man of one instrument is generally a man of one idea, but the subject of this all too meagre estimate is a man of prolific ideas, and judges a new oratorio as well as he would judge a new violin solo. This is saying much, but it is quite true, as anyone may judge for himself by turning over the leaves of old volumes of the *Musical Standard*.

Mr. Polonaski's music room at Warwick Road, Earl's Court, is a veritable museum of curious and interesting things—amongst them being three of the original bills announcing some of Paganini's concerts in 1832, while close by are (a) a cable from the Maharajah of Mysore; (b) an invitation to a reception given by the German Emperor, and (c) any number of signed photographs of people representing the entire field of music. And as for the rest of these treasures, they are, as the auctioneers say, "too numerous to mention."

The portrait accompanying the present number of THE STRAD is what is usually called "a speaking likeness," and those readers of THE STRAD who know him will not need to be told who it is.

As a man, Mr. Polonaski is a thorough gentleman and a charming companion; as a friend you can lean on him and "lean hard"; as a musician he is a most excellent all-round man; and as a violinist he is in the very front rank. At least that is my opinion.

JOHN BROADHOUSE.

Answers to Correspondents.

The Editor will be glad to answer questions on any subject likely to interest any players of stringed instruments. All letters to be addressed to the Editor, 3, Green Terrace, Rosebery Avenue, E.C.

CORRESPONDENTS desiring information on Violoncello matters will be answered in this column by Mr. Arthur Broadley, Author of "Chats to 'Cello Students." Letters to be addressed c/o THE STRAD.

Several answers already in print are unavoidably held over for want of space.

F. J. C. (Cardiff). Vieuxtemps's "Fantasia Appassionata" and "Ballade and Polonaise," also Hauser's "Bird on the Tree" and "Hungarian Rhapsody," are published by Peters (Augener and Co.), for violin, with orchestra. Possibly one of these would suit you.

N. A. R. (St. Helens). 1. See reply to previous correspondent, *F. J. C., Cardiff*. The Andante from Mendelssohn's concerto (Peters) should not be too difficult for you. Spohr's Concerto, No. 8, is also published by the same firm for violin and orchestra. 2. We do not know of any such paper. Usually festivals of a local character are notified in the papers circulating through the district.

R. H. H. Yes, the firm you mention are still at the same address.

Northumbria. 1. A long bow is best commenced with the whole arm, the stroke may be finished off by the wrist alone, but it entirely depends upon what follows. 2. Arpeggios should be performed with a loose wrist, using forearm stroke as well.

J. D. (Ilkerton). The piece named by you is a sonata by Tartini. It can be obtained to order through any music-seller.

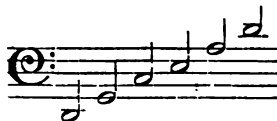
O. H. P. (Hyde Park). The hair on the bow wears smooth with usage and thus loses its grip. As to re-hairing, that all depends upon how much playing is done.

Silver (Stockport). We should advise you to stick to your office, the remuneration in ladies' orchestras is very small indeed, many play and teach (?) for pocket money only.

M. P. R. We are sorry, but cannot give you the information required.

S. V. 1. Corelli's celebrated solos and also Bach's Chaconne for violin only (Standard English Edition) would meet your requirements. 2. Anything classical may be regarded in the light of sacred (so-called) music. 3. Many of Wieniawski's works abound in harmonics, and Bazzini's "Ronde des Lutins" contains some double ones.

J. F. F., Bath. The Viola da Gamba is a six stringed instrument resembling the 'cello. If is practically out of date now, as it is found that the four strings of the 'cello can be used to much better advantage than the six strings of the gamba. However there are many effects possible on the gamba, such as six part chords, extended arpeggio passages, etc., which would be impossible on a four stringed instrument. I am pleased you are taking up the instrument, the tuning is as follows.—



E. D., Chelsea. Have lessons from a good teacher, join some amateur orchestra, and if possible institute a weekly quartet meeting. If you can occasionally

deputize for a professional 'cellist, it will help you very much, but do not give up your situation for music unless you can afford to wait a few years for success, which is not even then forced to come.

B. T., Eccleshall. 1. The Squire exercises are published at 1s. (Augener and Co.). 2. The articles are only intended for students. 3. I can recommend "Danse Rustique" and "Dreaming" by W. H. Squire (Augener and Co.). 4. The resin you mention is made by Gand and Bernardel, Paris. Any good music depôt will have it or obtain some for you.

H. C. M., Hornsey Rise. 1. It is not possible to give an opinion from the description alone. Any idea of the probable maker can only be arrived at after personal examination. 2. Your remarks do not point in the direction of a high class instrument, although the defects might possibly be through bad regulation and fitting. 3. If the objectionable party is actually "in residence," saturate the precincts from the interior with petroleum and leave to dry in a place away from any risk of ignition.

Ignoramus. Your violin if genuine and unbroken might in the condition you mention be worth nearly one hundred pounds. Many of this maker's violins have double purfling. On no account tamper with the varnish unless you are assured that the instrument is of very trifling value. The kind of material for re-varnishing must depend upon the labour worth while bestowing upon it. The oil varnishing is more expensive and slower than a spirituous one. A new coat of varnish always lowers the value of any violin having a market value beyond a trifle.

M. M. (Glasgow). To say who owns "the oldest violin in the world" would be going a little too far according to present knowledge, but we know of several that are as old as any are likely to be. Italy is said to still retain some good specimens by Gasparo da Salò, the first known maker. The one you refer to was an old viol maker possibly alive at the time you quote. His tickets, or those put forward as his, are sometimes stuck in violins of Brescian make or unknown authenticity. However we shall hope to hear and see both yourself and the instrument on the date noted.

Sydney. A direct answer cannot be given without full particulars of size, model, materials and varnish. Condition enters so largely in the estimation of value that a personal inspection is the only way of arriving at a satisfactory conclusion as to monetary value or authenticity. The value may be very small, or reach to a large sum.

R. C. (Chester). As this maker sent out instruments of different degrees of finish to suit the means of different classes of players, there would as a matter of course be some without purfling and of the lowest order. Almost all those going about stamped with his name and minus the purfling are spurious.

Resin. There have been many methods adopted in the manufacture of resin suitable for the violin-bow and the particular fancy of the performer. Among them boiling in vinegar, melting and introducing a portion of tallow (especially adapted for some amateurs), besides the ingredients of a hardening or softening tendency. Do not waste your time over this matter, you will save it by trying one or another of recognized quality.

W. L. The upper table is generally left thickest at the part on which the bridge rests, but the gradation is according to the fancy or judgment of the maker, and according to circumstances, thus if a modern maker is fortunate enough to have a very fine old Italian master before him for copying he will, so far as his skill will permit, copy all the thicknesses faithfully.

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